

# HYMN TUNES



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# JOSEPH BARNBY.

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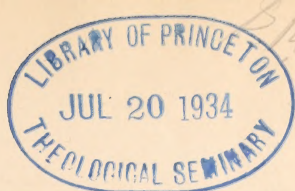


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# HYMN TUNES

COMPOSED BY

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JOSEPH BARNBY.

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LONDON & NEW YORK  
NOVELLO, EWER AND CO.

# HYMN TUNES

JOSEPH BARRETT

LONDON  
NOVELLO, EWER AND CO.,  
PRINTERS.

## PREFACE.

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THE Hymn Tunes composed by the late Sir Joseph Barnby have made known his name wherever the English language is spoken. In churches and chapels innumerable, as well as in countless households in Great Britain, the Colonies, and America, these simple and devotional strains have been as wings bearing upwards many a psalm and hymn and spiritual song.

The following 246 Hymn Tunes are here gathered together from various sources. They include both sets of his *Original Tunes to Popular Hymns for use in Church and Home*, in addition to those which he contributed to the *Hymnary* (of which he was the musical editor), and other collections. Some of the tunes, however, now appear for the first time.

The composer's views on the notation of Hymn Tunes are set forth in the Prefaces to his *Original Tunes*, and in the Preface to the *Hymnary*. But, while still holding to the opinions therein expressed, he consented, shortly before his death, to the printing of this collection in the generally accepted form of hymn tune notation—viz., in open notes and with double-bars.

The two Prefaces which the composer wrote to his *Original Tunes* are reprinted on pp. v.—vii. of the present book. An "Index of first lines" of hymns, in addition to a complete Index of Metres, will help to increase the usefulness of this volume, which is issued as a Supplement to all existing Hymnals and Tune-books.

The Publishers beg to thank the following for kindly granting permission to insert copyright tunes in this collection :

The Proprietors of *Hymns Ancient and Modern*, for Nos. 497, 498, 500, 514, 521, 524, 542, 556, 577 ; Victoria, Lady Carbery, for No. 171 ; Harvard University, for No. 135, from the *University Hymn Book for use in the Chapel of Harvard University* ; and the Rev. Charles L. Hutchins, editor of the *Church Hymnal*, Boston, U.S.A., for No. 74.

LONDON, May, 1897.





## PREFACE.

[To "*Original Tunes to Popular Hymns for use in Church and Home*," Vol. I.]

---

THIS collection of Hymn Tunes has now, for the first time, been brought together. As many of them were written for special purposes and occasions, which sometimes necessitated a divergence of greater or less degree from the style which I felt should characterise a modern Hymn Tune, I think it only just to myself to say a few words on that, as well as one or two other cognate subjects. Before entering upon these matters, however, I should wish it to be understood that the choice of Hymns has not, in the great majority of instances, been the result of my own individual taste : as a rule, they have been selected for me by various persons for various purposes. I accept the responsibility for the musical settings alone. And in regard to these it will be seen that I have adopted a somewhat unusual form : having, on the one hand, substituted the modern for the ancient style of notation, and, on the other, discarded the use of intermediate double-bars. Having for some years past freely expressed my opinions on these matters, both verbally and in print, it is only natural that I should give them a practical exposition as soon as opportunity offered. For the same reason, I shall not, here, enter into any defence of those opinions ; it is sufficient for me to feel that common sense first suggested the reform, and experience has always tended to its justification.

If the outward form into which these Tunes have been thrown be likely to be censured, much more so I fancy is the modern feeling in which they were conceived. The terms effeminate and maudlin, with others, are freely used now-a-days to stigmatize such new Tunes as are not direct imitations of old ones. And yet it has always appeared strange to me that musicians should be found who—whilst admitting that seventeenth century Tunes were very properly written in what we may call the natural idiom of that period—will not allow nineteenth century ones to be written in the idiom of the present day. You may imitate and plagiarize the old tunes to any extent, and in all probability you will be spoken of as one who is "thoroughly imbued with the truly devotional spirit of the old ecclesiastical writers," but you are not permitted upon any account to give your natural feelings free play ; or, in short, to write spontaneously. The strangest part of

the argument, however, is this, that whilst you are urged to imitate the old works, you are warned in the same breath that to succeed is altogether without the bounds of possibility. The question then naturally arises :—would it not be better—though at the risk of doing feebler things—to follow your own natural style, which, at least, would possess the merit of truth, and to leave the task of endeavouring to achieve an impossibility to those who prefer it? For my part, I have elected to imitate the old writers in their independent method of working, rather than their works.

[*The following paragraph has been modified to meet the exigencies of the re-numbering of the tunes in this new edition.*]

The tunes numbered 9, 13, 28, 72, 152, 167, 227 were written for the Church of St. James-the-Less, Westminster, where unison singing was adopted, which may account for the somewhat instrumental nature of the harmonies. No. 159 originally served as an Introit in my Service in E. Nos. 5, 32, 33 were contributed to the *S.P.C.K. Book*, edited by Mr. Turle; and No. 43 to the *Mitre Tune Book*, edited by Mr. J. Foster. Nos. 4, 7, 42 were composed for the use of S. Andrew's, Wells Street; whilst No. 121 will be recognised as the setting to Neale's "Cattle Plague Hymn," "All creation groans and travails." Nos. 58, "Brightly gleams our banner," and 133, "O Paradise," were intended as substitutes to the adaptations of secular airs, which have, unfortunately, become so widely known in connection with these words. Nos. 7 and 128 were composed at the request of the Rev. S. Flood Jones . . . ; and the "Endless Alleluia," No. 203, together with the harmonized air No. 23, is (also by permission) taken from the Rev. Robert Brown-Borthwick's *Supplemental Hymn and Tune Book*. Nos. 64 and 231 were inserted in the *Book of Praise*, edited by Mr. Hullah; Nos. 48, 200, 225 were written for the *Sarum Hymnal*, and Nos. 71, 90, 223 for the *Appendix to Hymns Ancient and Modern*. The "Harvest-tide Thanksgiving" (No. 204) was set to words kindly written for me by the Rev. S. Childs Clarke, M.A. . . .

THE CLOISTERS, WESTMINSTER,

June, 1869.



## PREFACE.

[To "*Original Tunes to Popular Hymns for use in Church and Home*," Vol. II.]

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TWELVE years ago the Hymn Tunes which I had then written, numbering about fifty, were gathered together and published under the title of "*Original Tunes to Popular Hymns for use in Church and Home*." The book was received with so much favour, both in this country and America, that I felt myself encouraged to bring together the Tunes I have written since that time and submit them to the same indulgent Public.

In doing this, I have endeavoured to record my sense of the unusual favour bestowed upon the first series by the musicians of America—professional and amateur—by setting to music nearly twenty Hymns taken from the *Lyra Sacra Americana*.

The remainder of the collection consists of Tunes which were written for *The Hymnary*, *Church Hymns*, *The Church Psalter*, *Carols New and Old*, and the *Methodist Sunday School Hymn Book*, together with a few that were composed at the request of "various persons, for various purposes."

As in the first series of *Original Tunes to Popular Hymns*, I have discarded the use of intermediate double-bars, which have always appeared to me to interfere with the rhythmical flow essential to Congregational Music, and have again adopted the modern notation as being most appropriate to a modern composition, and as indicating with closer exactness the pace and character of each tune.

Happily, no excuse is needed now for composing Hymn Tunes in the natural style and idiom, so to speak, of our own time. The Modern Hymn Tune has long ago been accepted by all shades of religious opinion as a valuable aid to devotion. Nor has it been found less useful as a means of driving out the arrangement of secular airs which, from time to time, have threatened to make their way "within the borders of His sanctuary."

A twelve-years' retrospect of the progress of Church Music presents no little cause for thankfulness. The improvement may not have been sudden or startling, but it has certainly been solid and valuable, and it is much to be hoped it may prove lasting.

ETON COLLEGE, 1883.



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FIRST LINES.	NAME OF TUNE.	METRE.	NO.
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FIRST LINES.	NAME OF TUNE.	METRE	NO.
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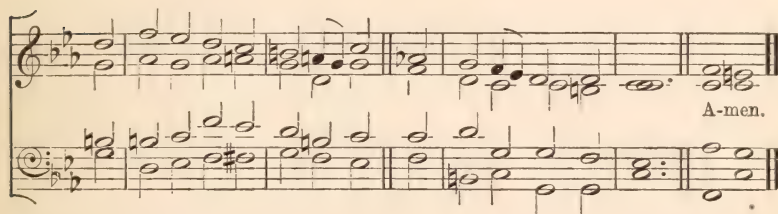
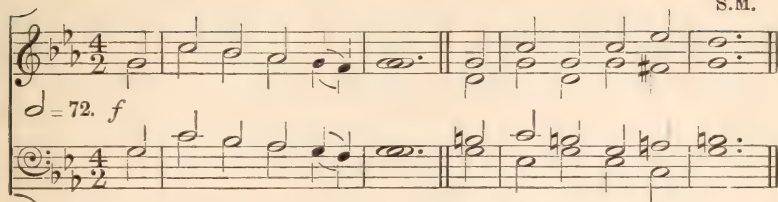
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# 1 From Sinai's trembling peak.

S.M.



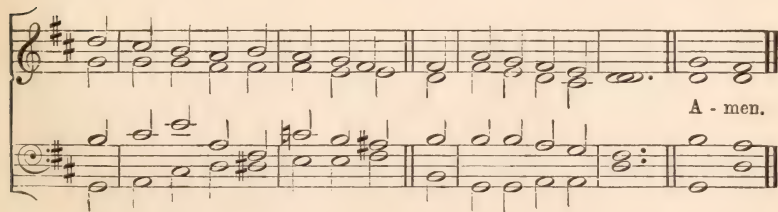
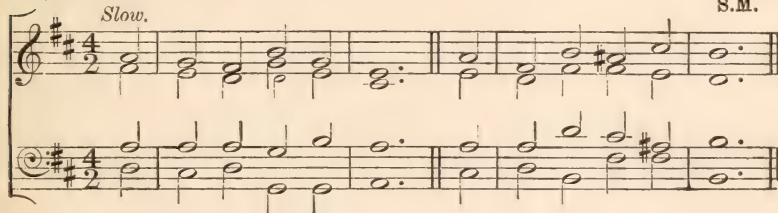
A-men.

# 2 Lord Jesus, think on me.

ANDENKEN.

*Slow.*

S.M.



A - men.

3

Saviour, abide with us.

S.M.

66.

A-men.

4

Sweet is Thy mercy, Lord.

S.M.

ST. ANDREW.

76.

A-men.

5

The day, O Lord, is spent.

S.M.

EMMAUS.

A-men.

6

## The Son of Man shall come.

S.M.

DIES ILLA.

Two systems of musical notation for the hymn 'The Son of Man shall come.' The first system is in 4/2 time, featuring a treble and bass staff with a key signature of two flats. The second system continues the melody and accompaniment, ending with a double bar line and the text 'A-men' written above the final notes.

7

## This is the day of light,

S.M.

Two systems of musical notation for the hymn 'This is the day of light.' The first system is in 2/2 time, featuring a treble and bass staff with a key signature of one sharp. The second system continues the melody and accompaniment, ending with a double bar line and the text 'A - men.' written above the final notes. Dynamics markings include 'f' (forte) and 'cres.' (crescendo).

8

## Welcome, sweet day of rest.

S.M.

CHISELHURST.

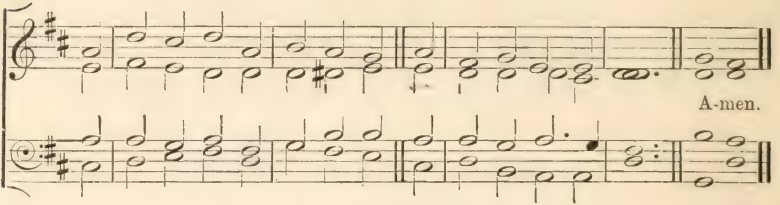
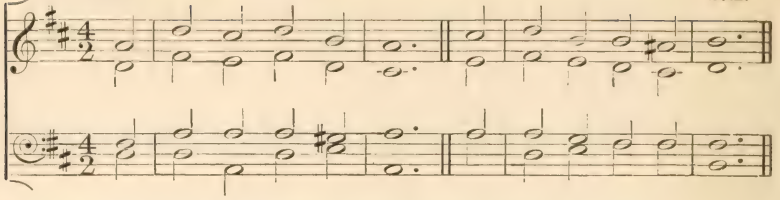
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9

## We servants of the Lord.

ST. AGATHA.

S.M.

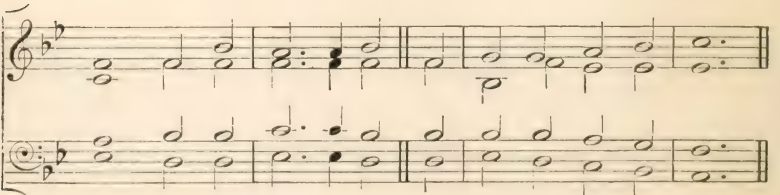
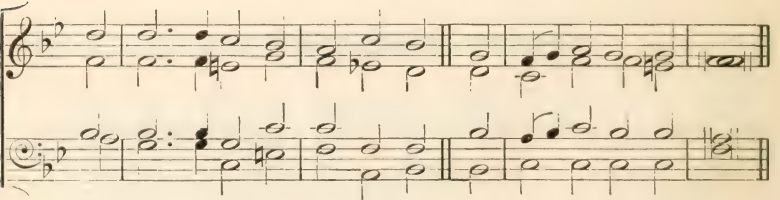
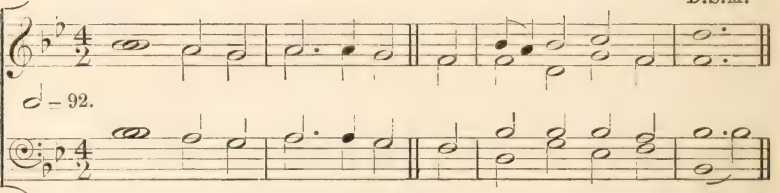


A-men.

10

## Crown Him with many crowns.

D.S.M.





A-men.

Org.

11

# For ever with the Lord.

AT HOME.

D.S.M.

A-men.

A-men.

A-men.

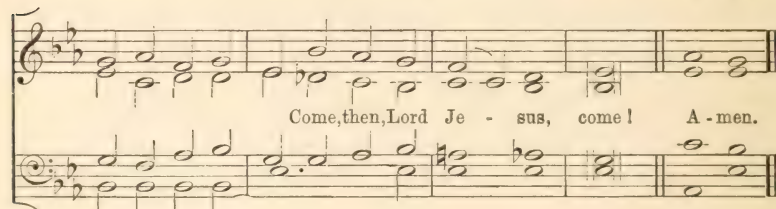
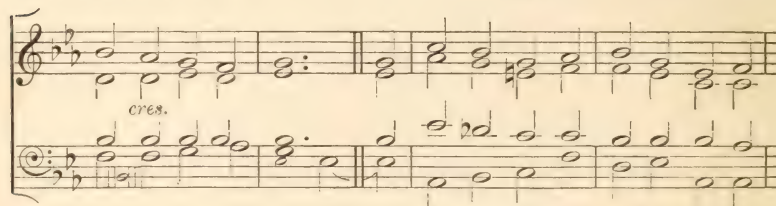
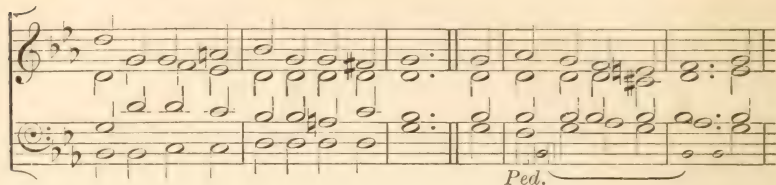
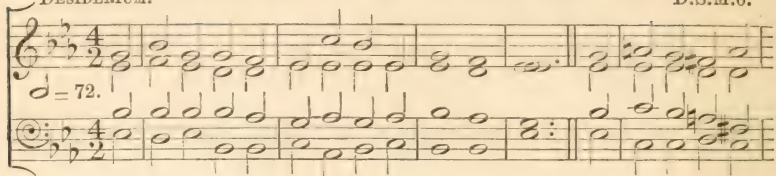
A-men.

12

## The Church has waited long.

DESIDERIUM.

D.S.M.6.

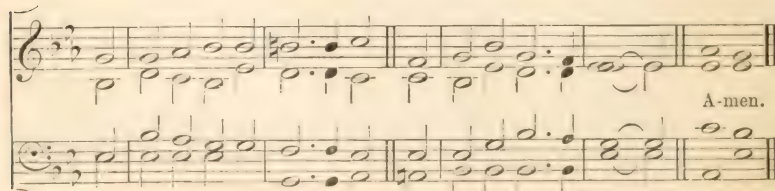
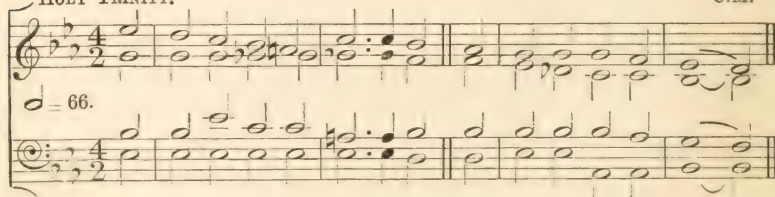


13

## As now the sun's declining rays.

HOLY TRINITY.

C.M.



14

Great Father, from Thy throne above.

C.M.

Musical score for hymn 14, "Great Father, from Thy throne above." The score is in 4/2 time, key of D major (two sharps), and common time signature (C.M.). It consists of two systems of staves. The first system includes a tempo marking of  $\text{♩} = 63$ . The second system includes a *rall.* (rallentando) marking and concludes with the text "A-men."

15

How calmly wakes the hallowed morn.

C.M.

Musical score for hymn 15, "How calmly wakes the hallowed morn." The score is in 4/2 time, key of B-flat major (two flats), and common time signature (C.M.). It consists of two systems of staves. The first system includes a tempo marking of  $\text{♩} = 66$  and a dynamic marking of *mp* (mezzo-piano). The second system includes a *cres.* (crescendo) marking and concludes with the text "A-men."

16

My Father, for another night.

C.M.

Musical score for hymn 16, "My Father, for another night." The score is in 4/2 time, key of D major (two sharps), and common time signature (C.M.). It includes the word "THANKSGIVING." below the first staff. The score consists of two systems of staves. The second system concludes with the text "A - men."

17

O Jesu, Light of all below.

C.M.

♩ = 72.

A-men.

This musical score is for the hymn 'O Jesu, Light of all below.' It is in common time (C.M.) with a tempo marking of ♩ = 72. The key signature has two sharps (F# and C#), and the time signature is 4/2. The score consists of two systems of two staves each. The first system shows the beginning of the piece, and the second system concludes with a double bar line and the text 'A-men.' written above the final measure.

18

O Lord, be with us when we sail.

C.M.

♩ = 69.

A - men.

This musical score is for the hymn 'O Lord, be with us when we sail.' It is in common time (C.M.) with a tempo marking of ♩ = 69. The key signature has one flat (Bb), and the time signature is 4/2. The score consists of two systems of two staves each. The first system shows the beginning of the piece, and the second system concludes with a double bar line and the text 'A - men.' written above the final measure.

19

Remember Me, shew forth My death.

C.M.

♩ = 66. *mf*

A-men.

This musical score is for the hymn 'Remember Me, shew forth My death.' It is in common time (C.M.) with a tempo marking of ♩ = 66 and a dynamic marking of *mf* (mezzo-forte). The key signature has three sharps (F#, C#, G#), and the time signature is 4/2. The score consists of two systems of two staves each. The first system shows the beginning of the piece, and the second system concludes with a double bar line and the text 'A-men.' written above the final measure.



mp  
♩ = 80.

A - men.

This musical score is for the hymn 'The Lord be with us as we bend.' It is in common time (C.M.) and 4/2 time. The tempo is marked 'mp' (mezzo-piano) with a quarter note equal to 80 beats. The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and repeat dots.

mf      cres      cen      do.      f

A-men.

This musical score is for the hymn 'When all Thy mercies, O my God.' It is in common time (C.M.) and 4/2 time. The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and repeat dots.

♩ = 63.

A-men.

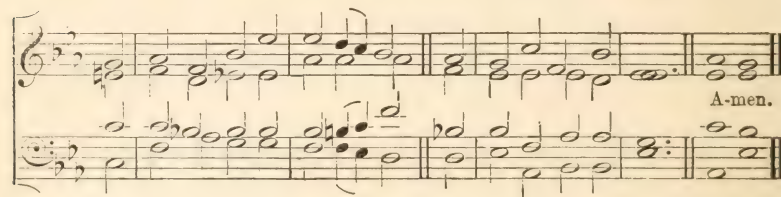
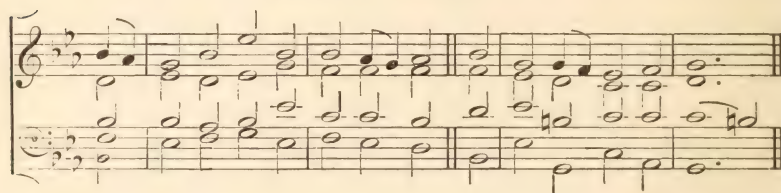
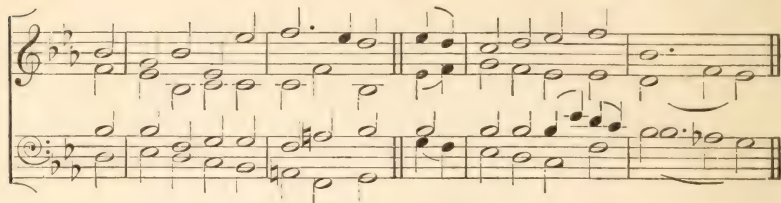
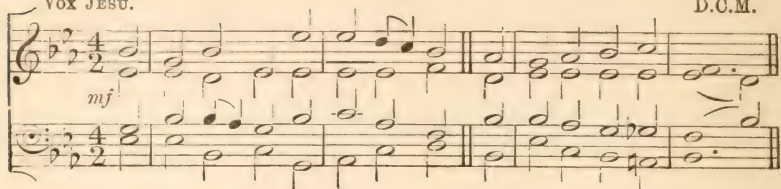
This musical score is for the hymn 'When God of old came down from heaven.' It is in common time (C.M.) and 4/2 time. The tempo is marked '♩ = 63'. The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and repeat dots.

23

I heard the voice of Jesus say.

(Melody by SPOHR.)  
D.C.M.

Vox JESU.

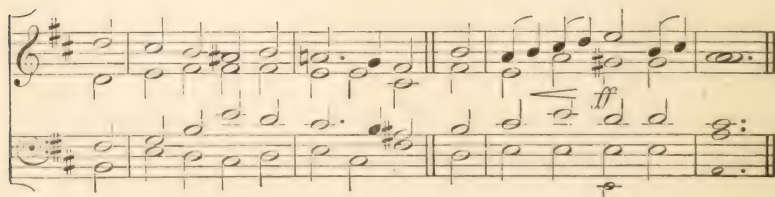
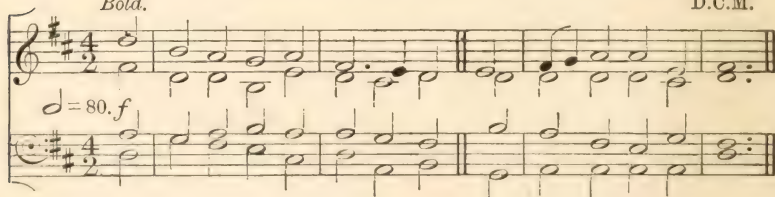


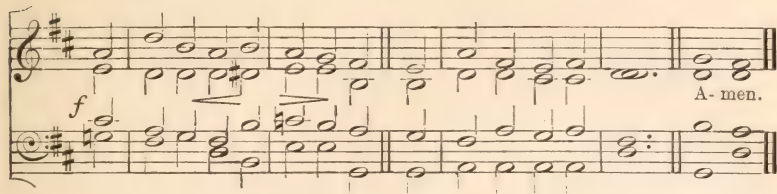
24

Oh, walk with God, and thou shalt find.

*Bold.*

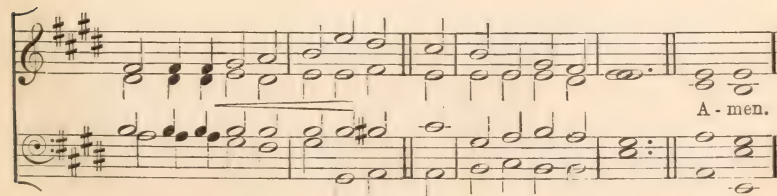
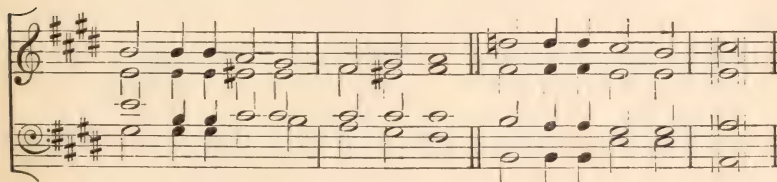
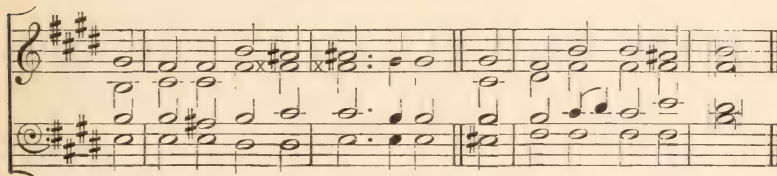
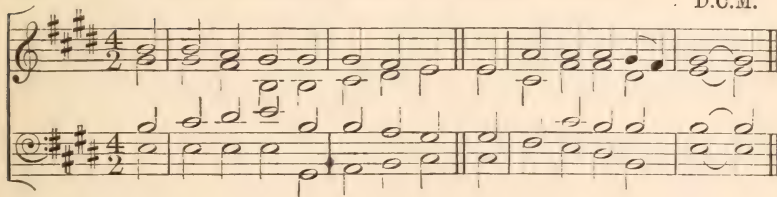
D.C.M.





## 25 The roseate hues of early dawn.

D.C.M.



26

'Twas in the winter cold.

ST. SYLVESTER.

D.C.M.

mf

dim.

p

cres.

poco

a . poco. f p rit.

27

All praise to Him who built the hills.

L.M.

$\text{♩} = 66.$

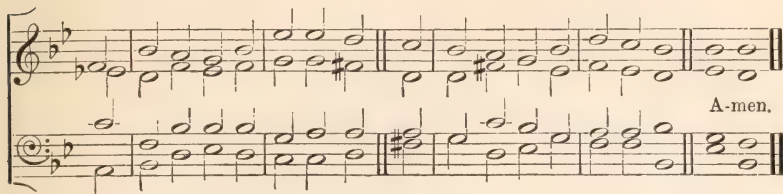
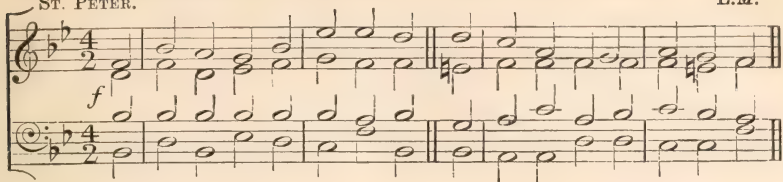
A-men.



# 28 All praise to Thee, my God, this night.

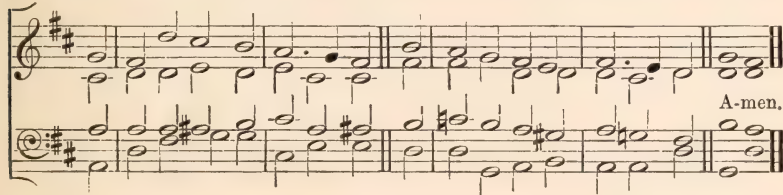
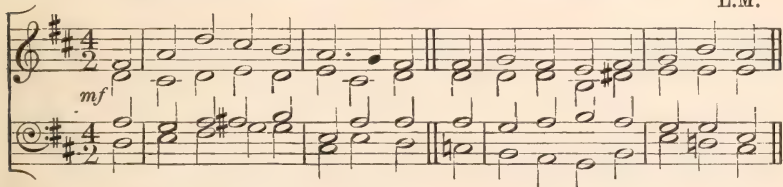
ST. PETER.

L.M.



# 29 Come, gracious Spirit, heavenly Dove.

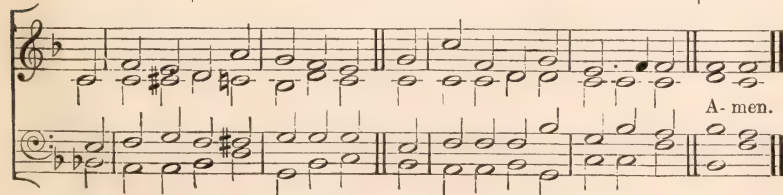
L.M.



# 30 Ere evening's shadows round me close.

LONG MILFORD.

L.M.



31

Father ! beneath Thy sheltering wing.

L.M.

*Smooth.*

$\text{♩} = 84. \text{ } p$

*cres.*

*cres.*

*f*

A - men.

32

Great God, Who, hid from mortal sight.

LITLINGTON TOWER.

L.M.

*mf*

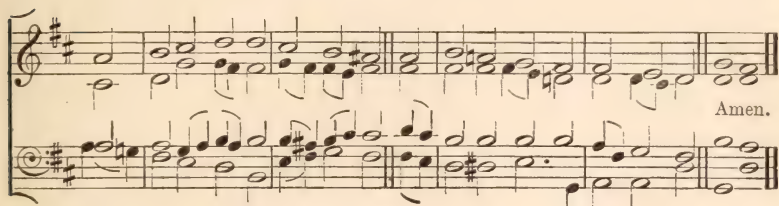
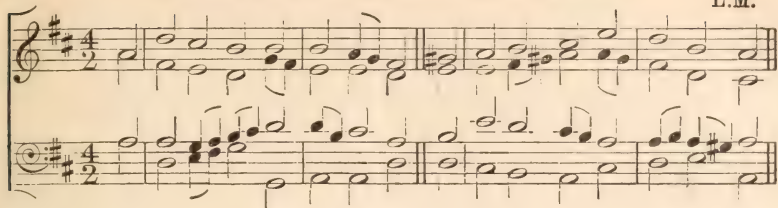
*p*

A-men

33

Jesu! the very thought is sweet.

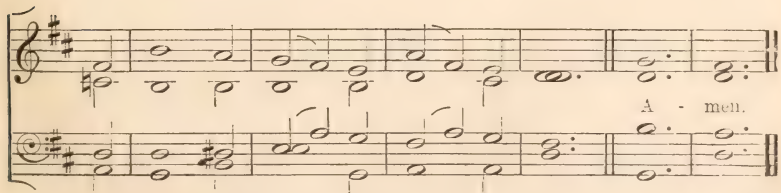
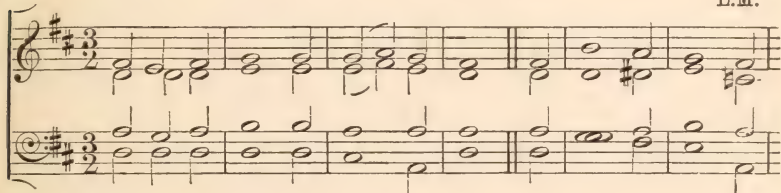
L.M.



34

Let me be with Thee where Thou art.

L.M.



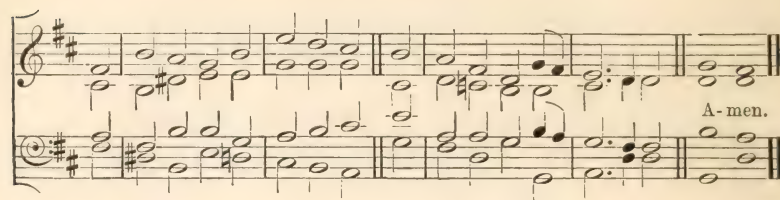
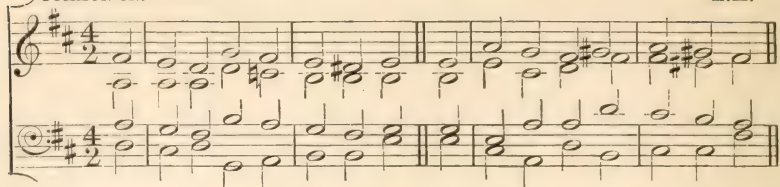
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35

My God, my Father, let me rest.

COMMUNION.

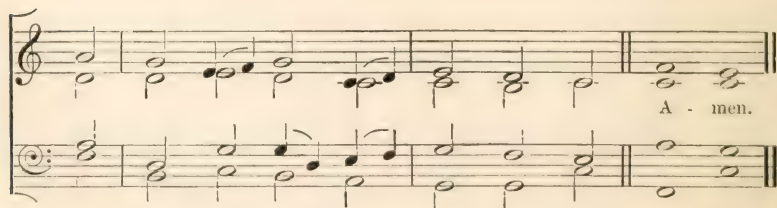
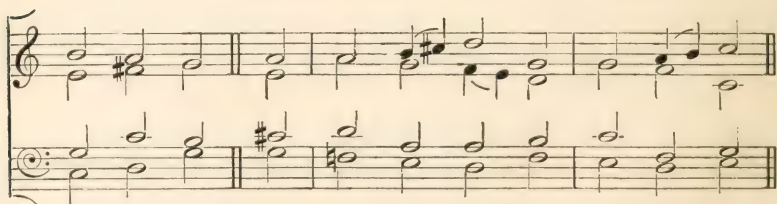
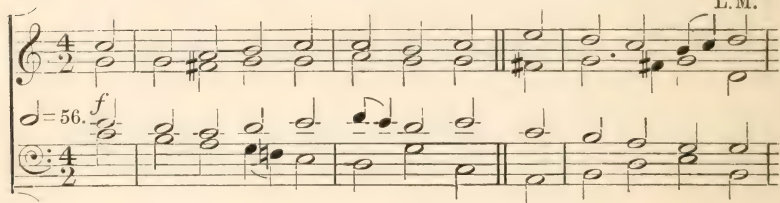
L.M.



36

O day of joy, when first the light.

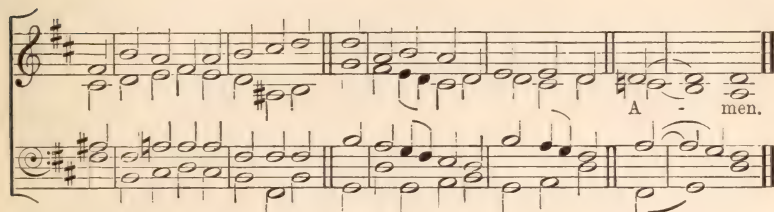
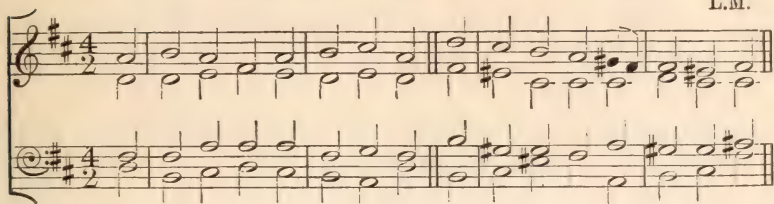
L.M.





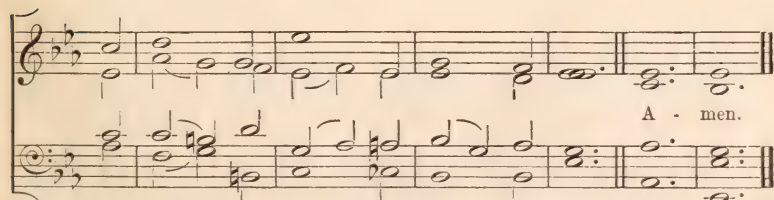
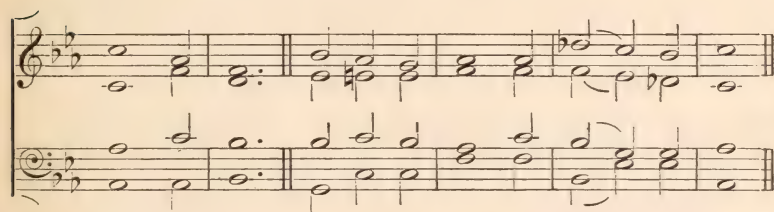
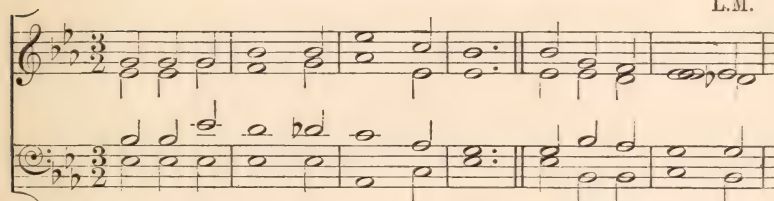
# 37      ♪ Love, how deep, how broad, how high !

L.M.



# 38      Sun of my soul, Thou Saviour dear.

L.M.



39

That day of wrath, that dreadful day.

L.M.

63.

A-men.

This musical score is for hymn 39, 'That day of wrath, that dreadful day.' It is in the key of B-flat major (two flats) and 4/2 time. The tempo is marked '63.' The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The piece concludes with a double bar line and a repeat sign.

40

To give Thee glory, Heavenly King.

L.M.

*Stately.*

76.

A-men.

This musical score is for hymn 40, 'To give Thee glory, Heavenly King.' It is in the key of D major (two sharps) and 4/2 time. The tempo is marked '*Stately.*' and '76.' The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The piece concludes with a double bar line and a repeat sign.

41

When I survey the wondrous Cross.

L.M.

54. *mf*

*p*

A-men.

This musical score is for hymn 41, 'When I survey the wondrous Cross.' It is in the key of B-flat major (two flats) and 4/2 time. The tempo is marked '54. *mf*' (mezzo-forte). The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The piece concludes with a double bar line and a repeat sign.

# 42 When shades of night around us close.

ST. BONIFACE.

L.M.

*p*

A-men.

# 43 Come, magnify the Saviour's love.

ST. ALPHEGE.

D.L.M.

*f*

*cres.* *f*

A-men.

44

"Master, is it good to be."

7.8.8.8.8.8.8. (or D.L.M.)

Musical score for "Master, is it good to be." in G major (one sharp) and 4/2 time. The score is for Tenors and Basses. It consists of four systems of staves. The first system shows a treble staff with a whole rest and a bass staff with a whole note chord. The subsequent systems show more complex harmonic textures with various note values and rests. The piece concludes with a final chord in the bass staff.

TENORS AND BASSES.

A - men.

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45

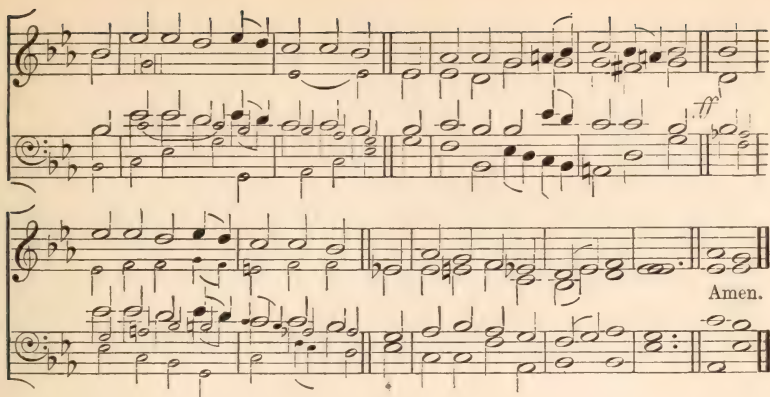
Sing to the Lord a joyful song.

D.L.M.

Musical score for "Sing to the Lord a joyful song." in B-flat major (two flats) and 4/2 time. The score is for a full choir or orchestra. It consists of two systems of staves. The first system includes a tempo marking of ♩ = 69 and a dynamic marking of *f* (forte). The music features a variety of note values, including half notes, quarter notes, and eighth notes, with some passages featuring triplets. The piece ends with a final chord.

♩ = 69. *f*

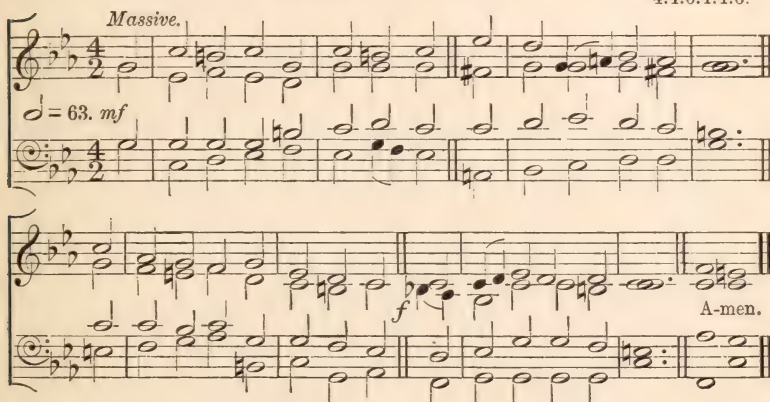




46

In time of fear.

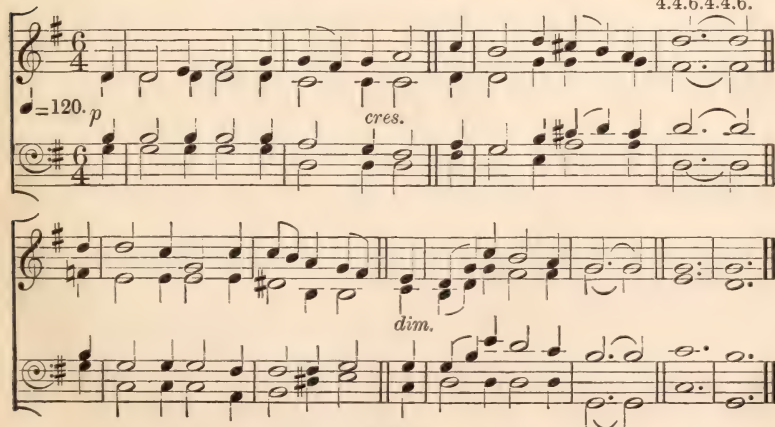
4.4.6.4.4.6.



47

The Spring-tide hour.

4.4.6.4.4.6.



48

REQUIEM.

Sleep thy last sleep.

4.6.4.6. D.

♩ = 44. *pp* *cres.* *Slower.* *mf* *f rall.* *pp* A-men.

49

Come Thou, O come.

4.6.6.6.6.6.2.

♩ = 48. A-men.

50

BONCHURCH.

For ever ours.

4.10.10.10.4.

*f* Amen.

## The fields are all white.

*Quick, and well marked.*

5.6.6.5.9.

8. *mf*

1. The fields are all white, And the reap - ers are

*Quick, and well marked.*

ORGAN. *p*

few ; We chil - dren are will - ing, But what can we

*cres.*

do To work for our Lord, to work for our Lord, to

Ver. 1, 2, 3. 4th verse.

work for our Lord in His har - vest? - vest? A - men.

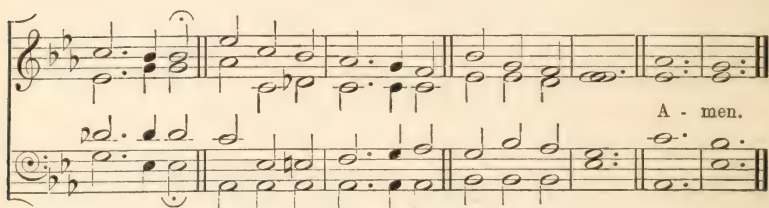
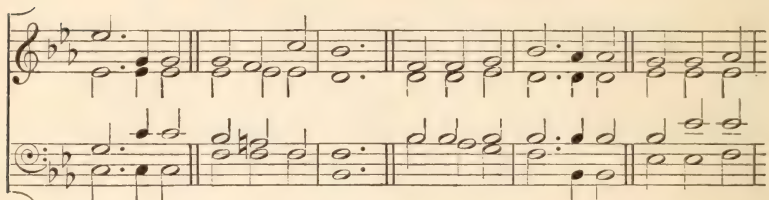
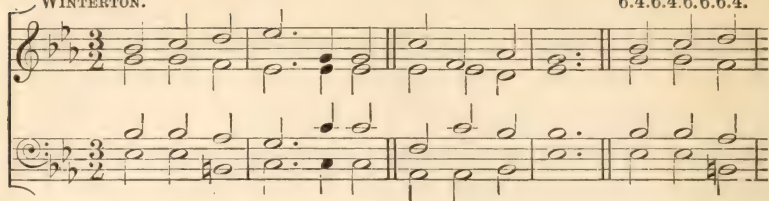
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52

## Saviour ! Thy dying love.

WINTERTON.

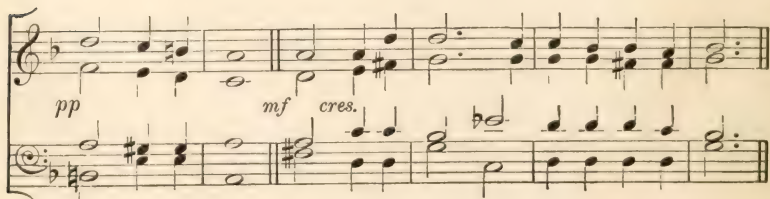
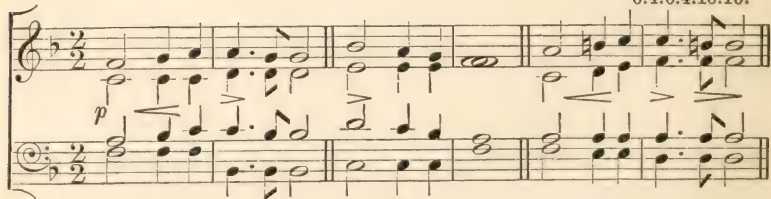
6.4.6.4.6.6.4.



53

## I lift my heart to Thee.

6.4.6.4.10.10.





*Slow.*

A - men.

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**54**

## How the day is over.

(1st Setting.)

6.5.6.5.

Now the day is.. o - ver, Night is draw-ing nigh, . . .

Sha-dows of the eve - ning Steal a - cross the sky. A - men.  
evening Steal a - cross the sky.

**55**

## How the day is over.

SANDOWN.

(2nd Setting.)

6.5.6.5.

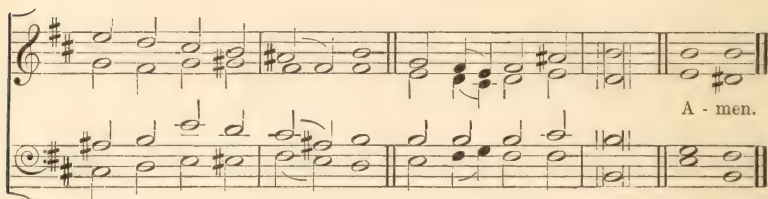
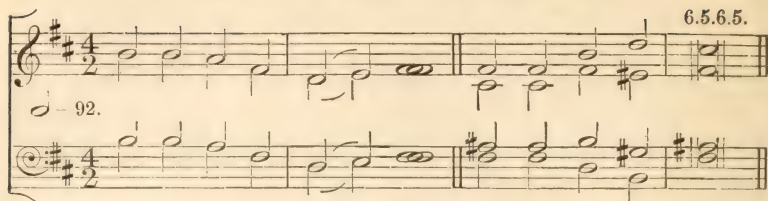
*Slowly and simply.*

A - men.

56

Where the mourner weeping.

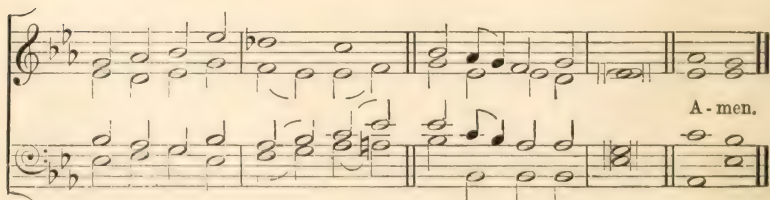
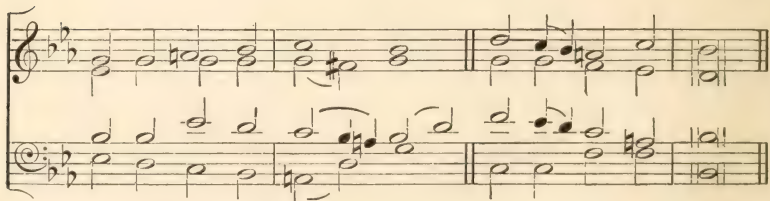
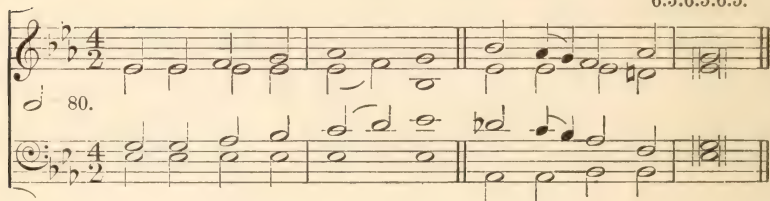
6.5.6.5.



57

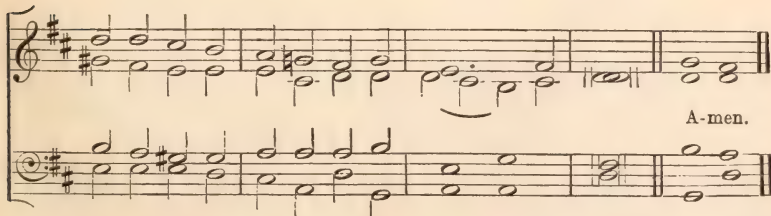
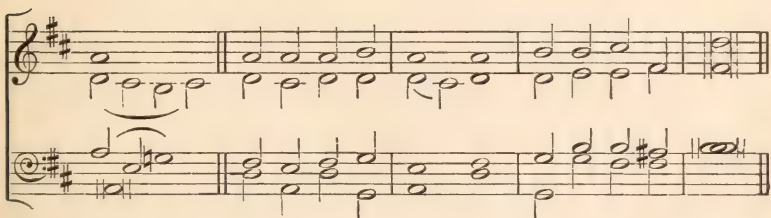
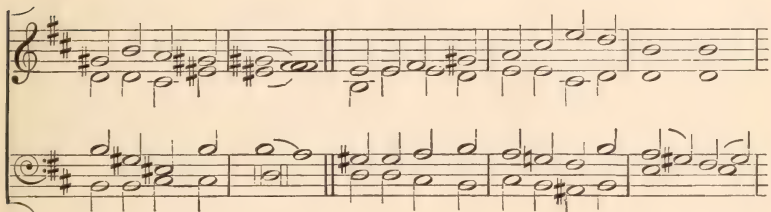
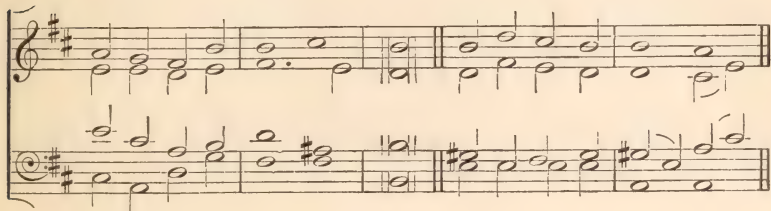
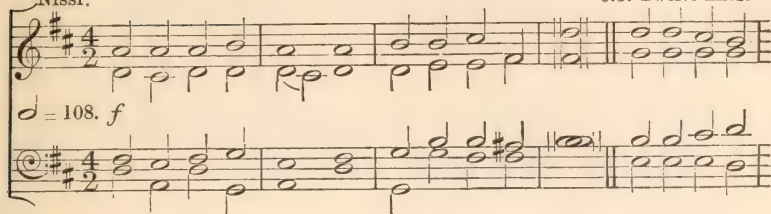
When day's shadows lengthen.

6.5.6.5.6.5.



Nissi.

6.5. Twelve lines.

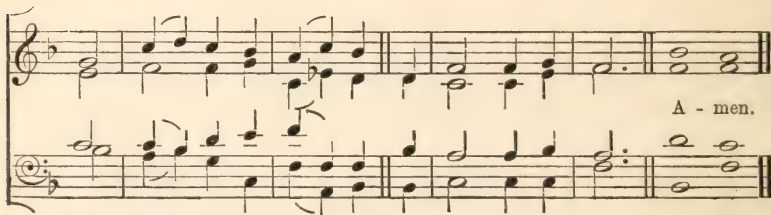
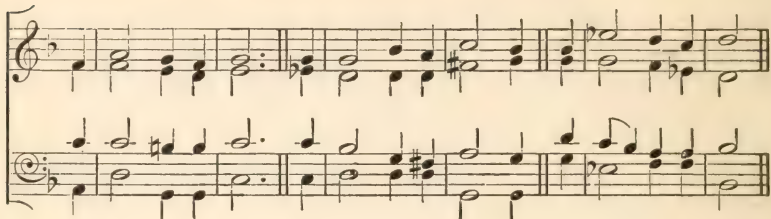
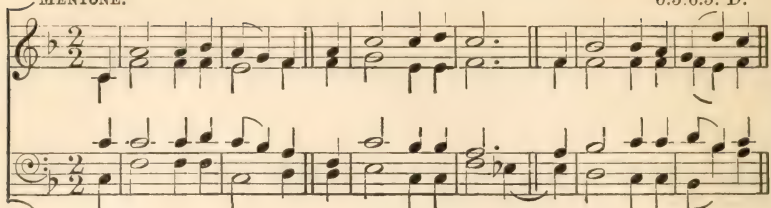


59

## How kind is the Saviour.

MENTONE.

6.5.6.5. D.

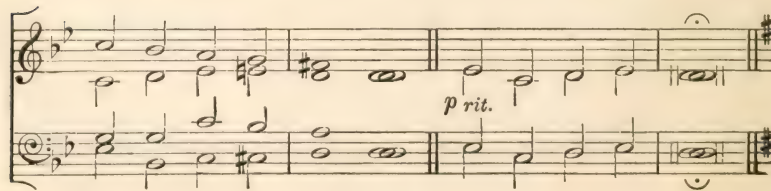


60

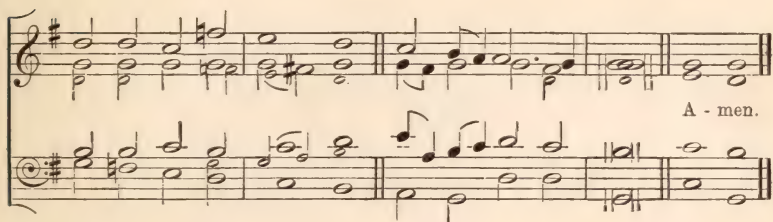
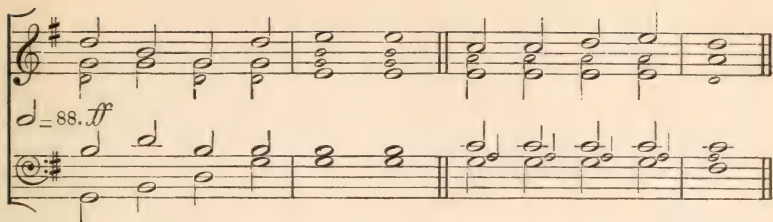
## Christian, dost thou see them.

ST. ANDREW OF CRETE.

6.5.6.5. D.



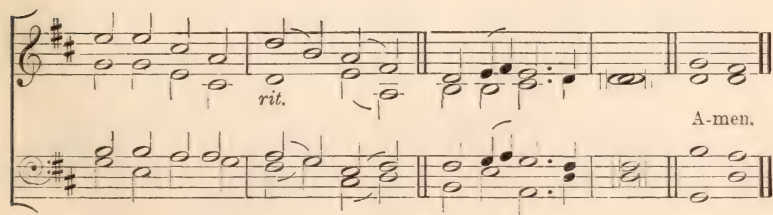
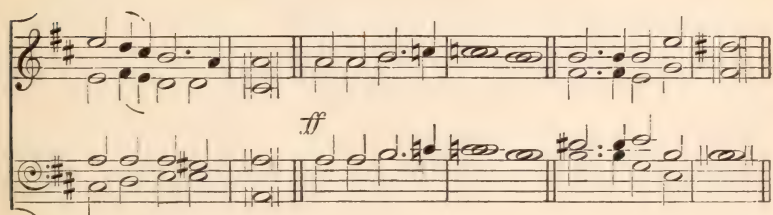
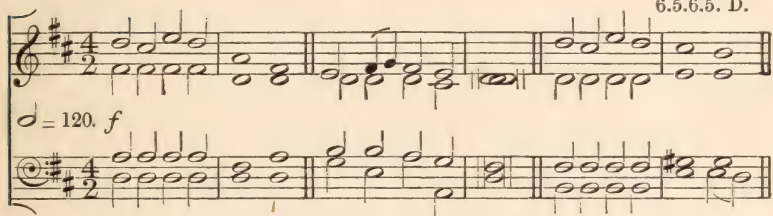




61

Saviour, blessed Saviour.

6.5.6.5. D.



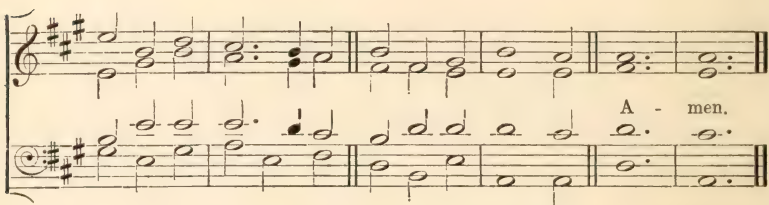
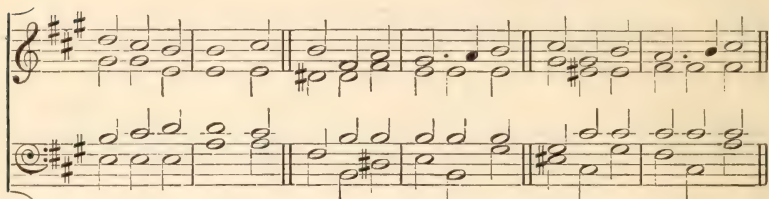
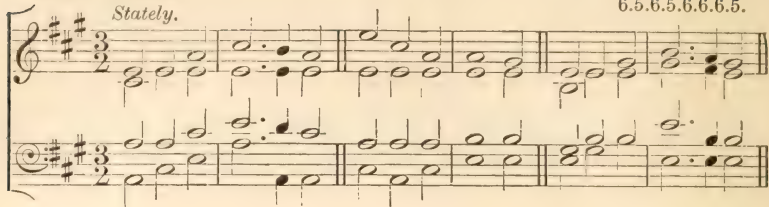
62

Hark, round the God of love.

ETON CLOISTERS.

*Stately.*

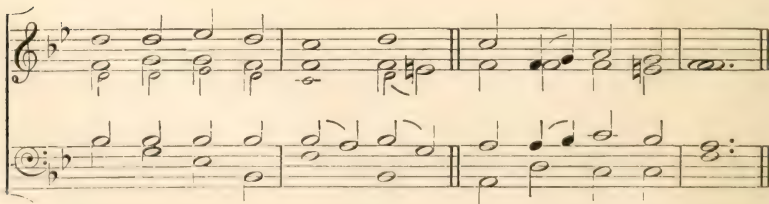
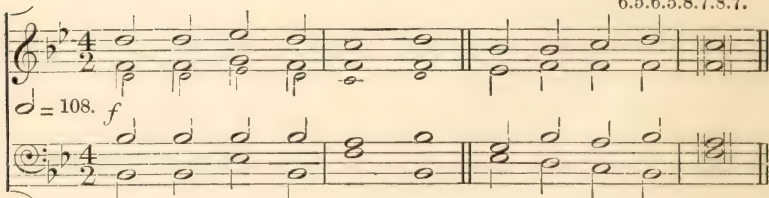
6.5.6.5.6.6.6.5.

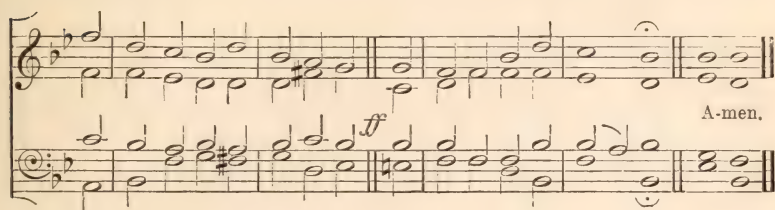
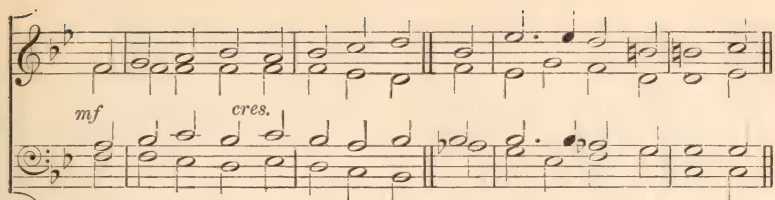


63

If life's pleasures cheer thee.

6.5.6.5.8.7.8.7.

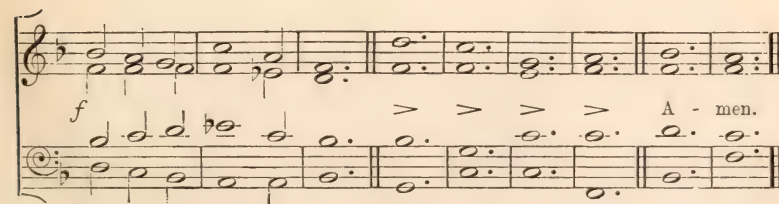
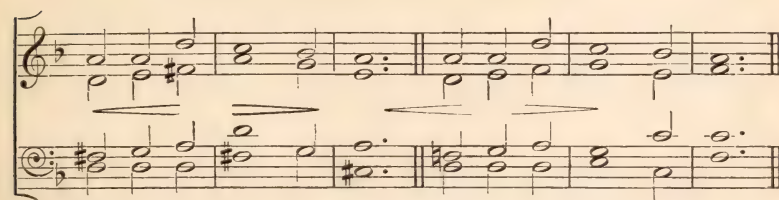
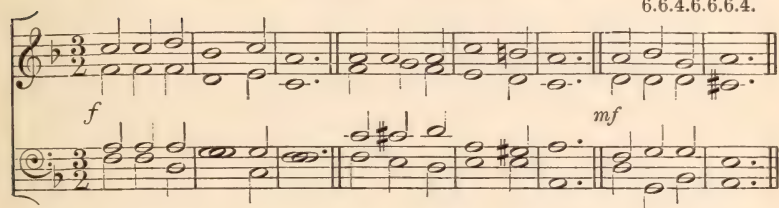




64

# Thou, Whose Almighty Word.

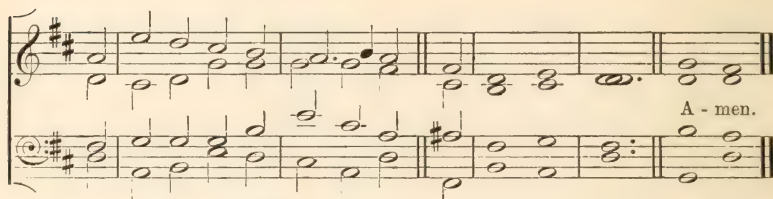
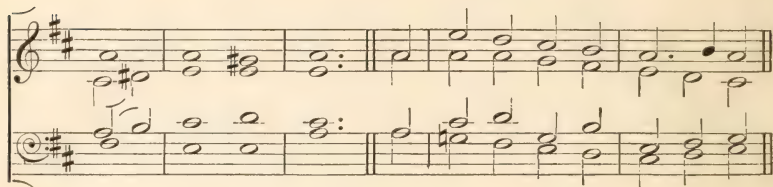
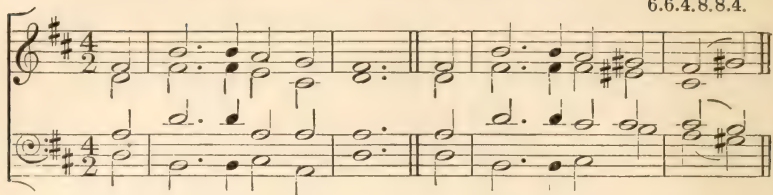
6.6.4.6.6.6.4.



65

So tired! I fain would rest.

6.6.4.8.8.4.



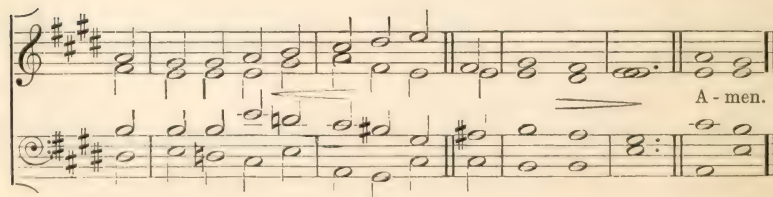
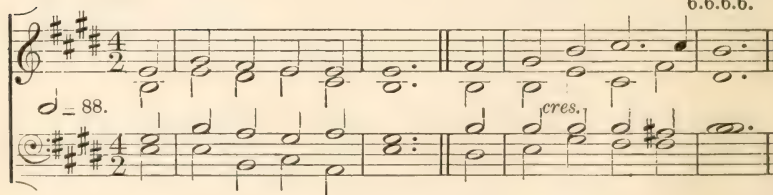
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66

God from on high hath heard.

VIA CRUCIS.

6.6.6.6.



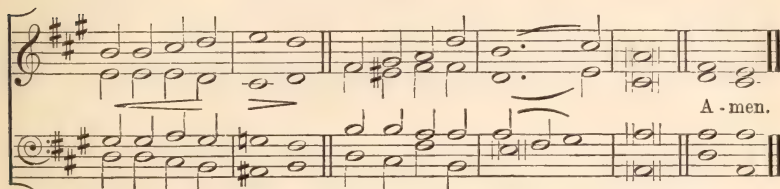


67

holy Father, hear me.

NOMEN DOMINI.

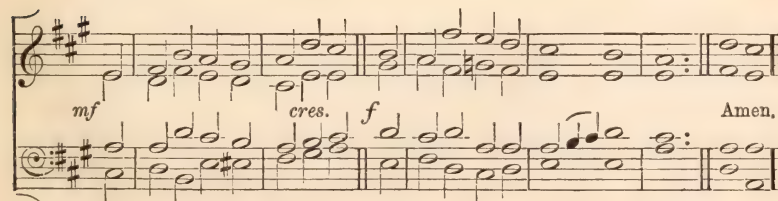
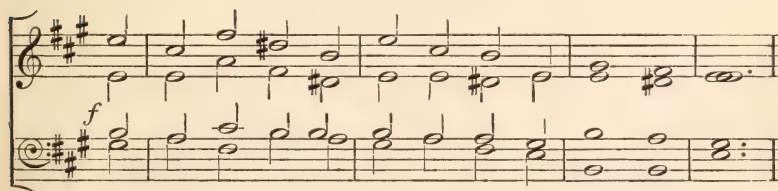
6.6.6.6.



68

How pleasing is Thy voice.

6.6.6.6.4.4.4.4.



69

## We holy Angels bright.

(1st Setting.)

6.6.6.6.4.4.4.4.

♩ = 92.

A-men.

70

## We holy Angels bright.

(2nd Setting.)

6.6.6.6.4.4.4.4.

*Massive.*

♩ = 80.

*mf Sw. Org.*

*Ped.*

*Gt. Org.*

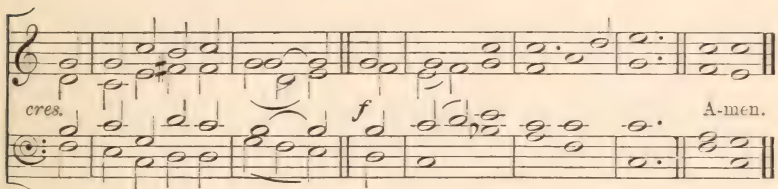
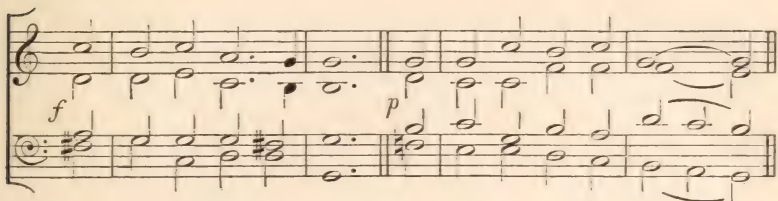
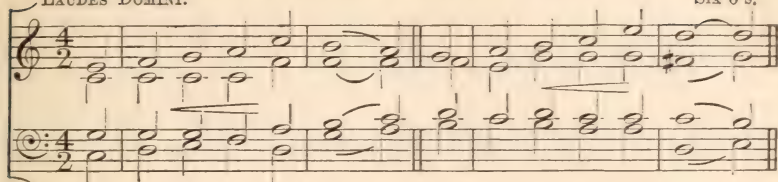
A-men.

71

## When morning gilds the skies.

LAUDES DOMINI.

Six 6's.

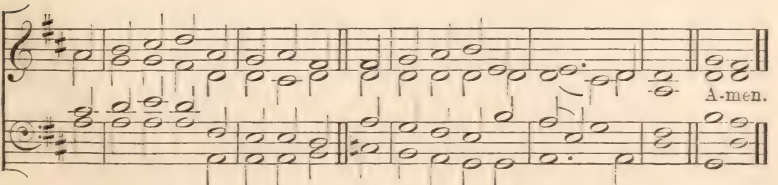
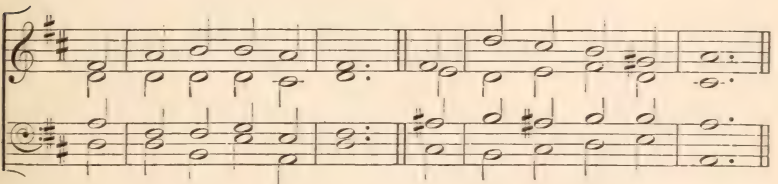
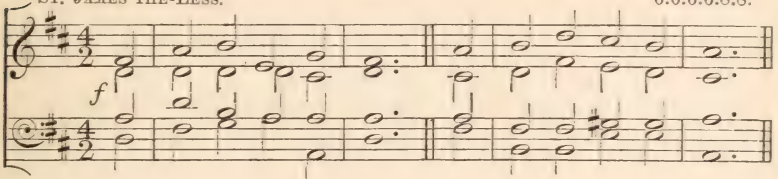


72

## Arise, O Lord, and shine.

ST. JAMES-THE-LESS.

6.6.6.6.8.8.

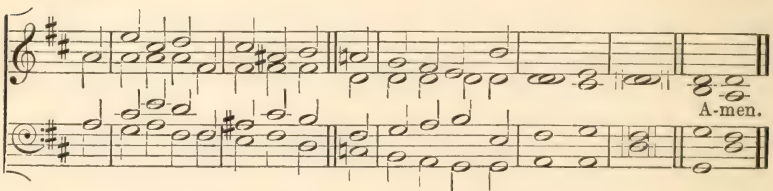
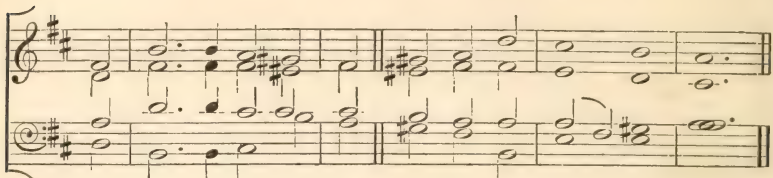


73

## Father of all, to Thee.

VIA PACIS.

6.6.6.6.8.8.

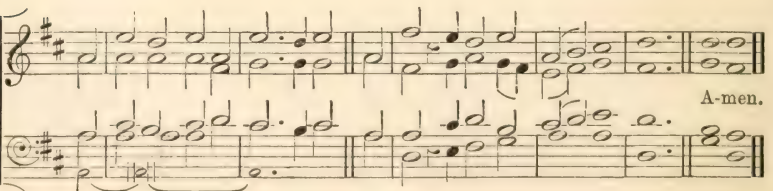
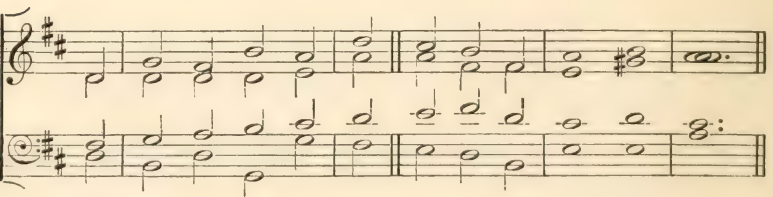


74

## Rejoice, the Lord is King.

REJOICE.

6.6.6.6.8.8.

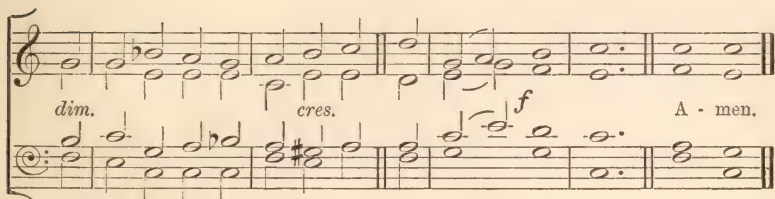




75

Up, now, my soul, 'tis day.

6.6.8.4.



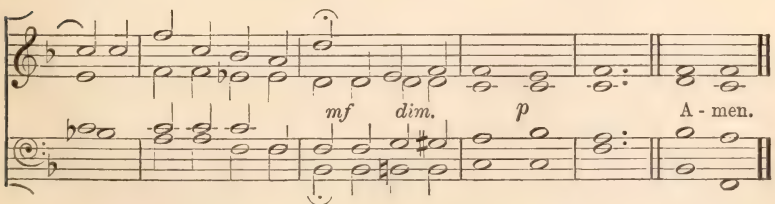
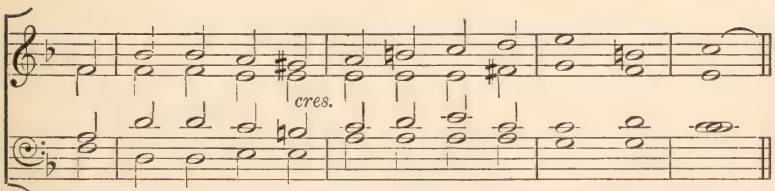
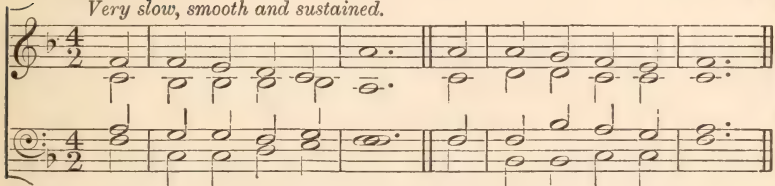
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76

I gave my life for thee.

ST. OLAVE.

6.6.8.4.6.6.

*Very slow, smooth and sustained.*

77

Absence shall my tears begin.

COVENANT.

6.6.8.6.10.10.

$\text{♩} = 54.$  *f*

*p* *cres.* *f*

*dim.* *rit.* A - men.

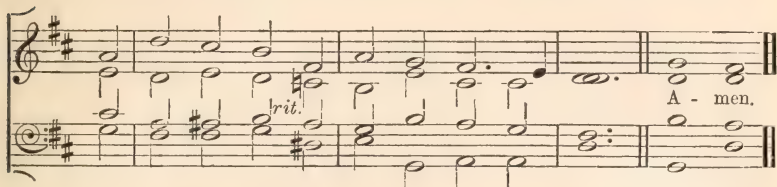
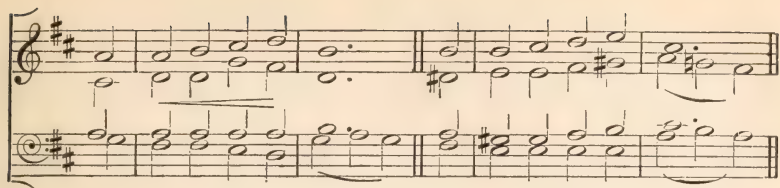
78

Thou, Who didst stoop below.

KENOSIS.

6.6.10.6.6.10.

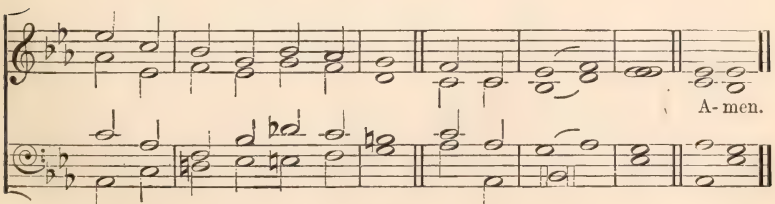
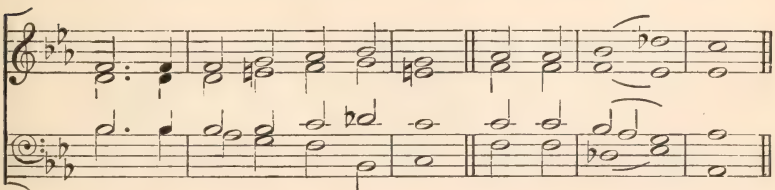
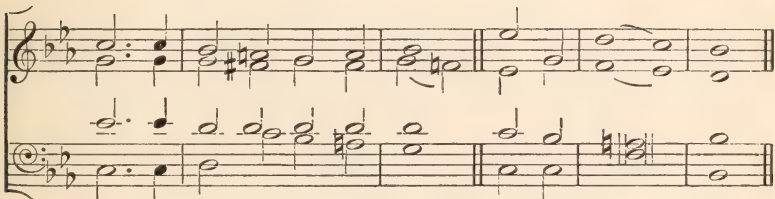
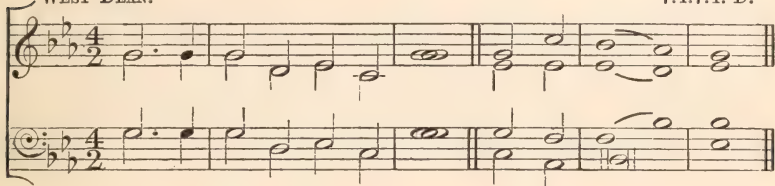
$\text{♩} = 72.$



## 79 Standing forth in life's rough way.

WEST DEAN.

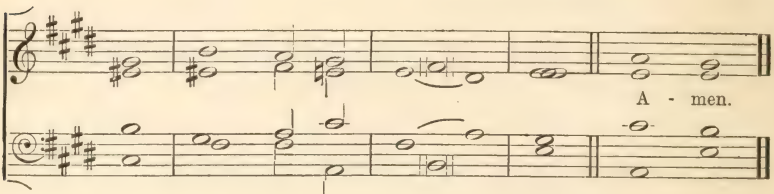
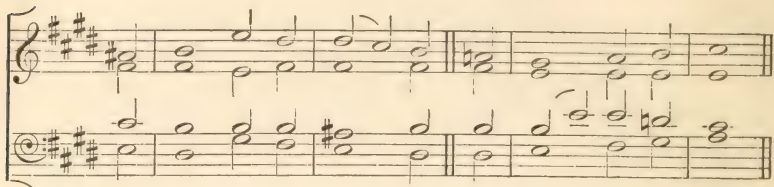
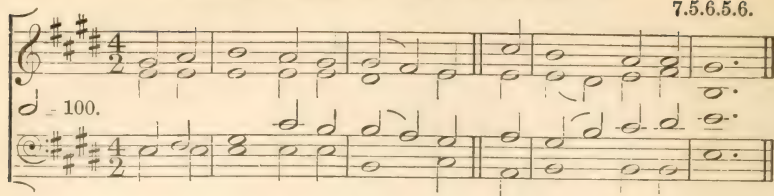
7.4.7.4. D.



80

Now the sighs and the sorrows.

7.5.6.5.6.

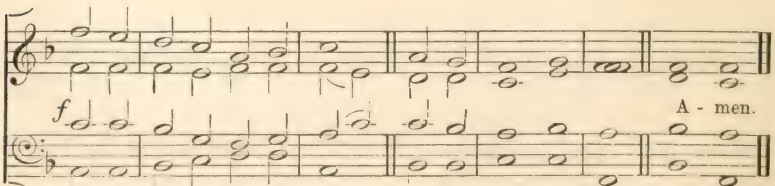
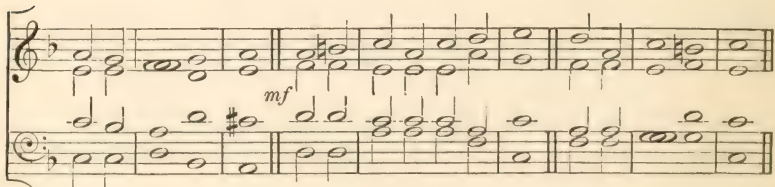
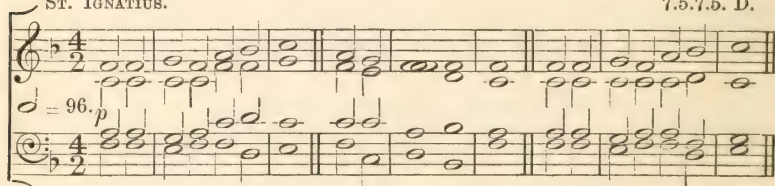


81

Father, here we dedicate.

ST. IGNATIUS.

7.5.7.5. D.





82

Every morning the red sun.

7.5.7.5.7.7.

AURORA.

Musical score for hymn 82, "Every morning the red sun." The score is in G major (one sharp) and 3/2 time. It consists of two systems of two staves each. The first system includes a treble and bass staff. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The first staff begins with a forte (*f*) dynamic and ends with a decrescendo (*dim.*) dynamic. The second system includes a treble and bass staff. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The first staff begins with a crescendo (*cres.*) dynamic and ends with a forte (*f*) dynamic. The second staff ends with the text "A-men."

83

O happy band of pilgrims.

7.6.7.6.

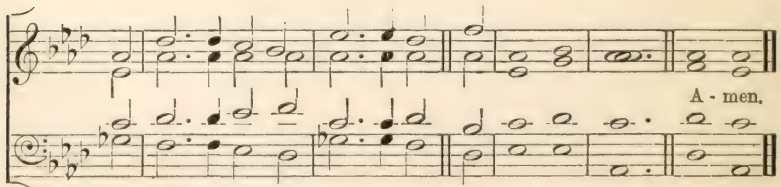
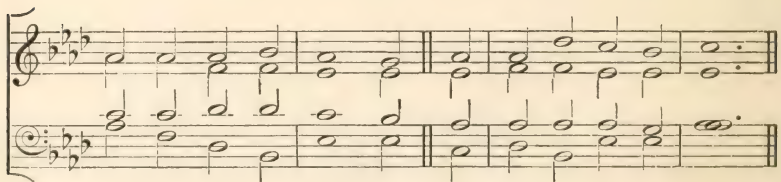
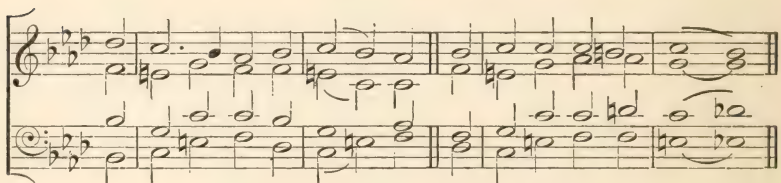
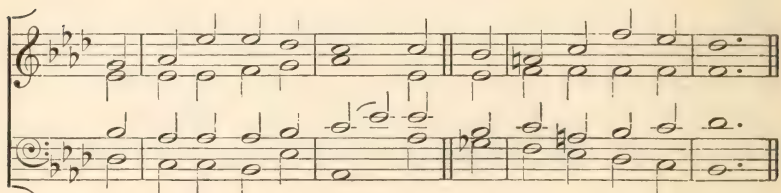
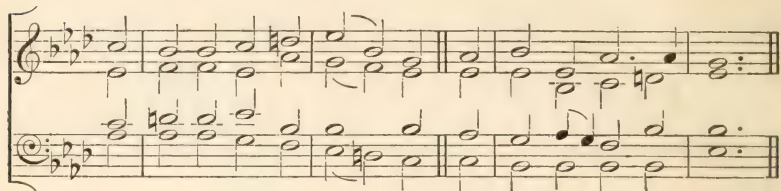
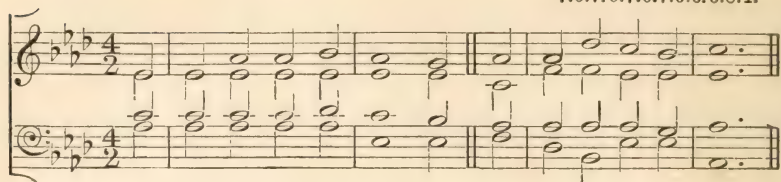
Musical score for hymn 83, "O happy band of pilgrims." The score is in D minor (two flats) and 4/2 time. It consists of two systems of two staves each. The first system includes a treble and bass staff. The first staff has a treble clef and a key signature of two flats (Bb, Eb). The second staff has a bass clef and a key signature of two flats (Bb, Eb). The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The second staff has a bass clef and a key signature of two flats (Bb, Eb). The first staff ends with the text "A-men."

84

When we in holy worship.

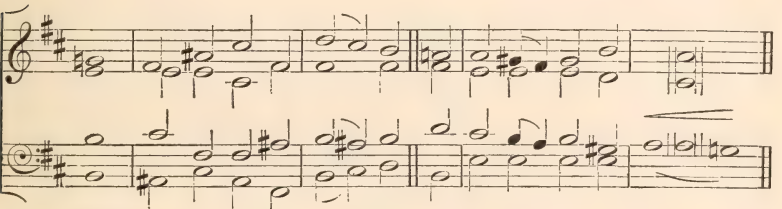
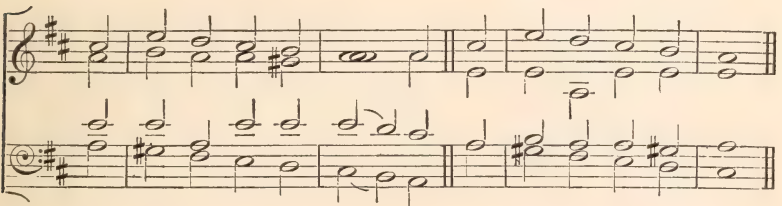
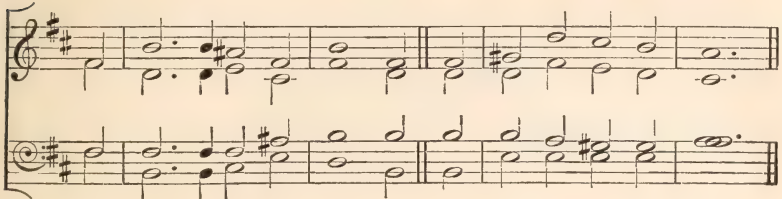
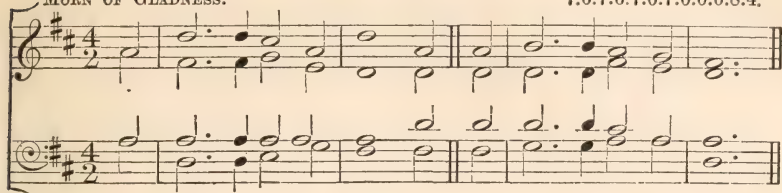
7.6.7.6.

Musical score for hymn 84, "When we in holy worship." The score is in D minor (two flats) and 4/2 time. It consists of two systems of two staves each. The first system includes a treble and bass staff. The first staff has a treble clef and a key signature of two flats (Bb, Eb). The second staff has a bass clef and a key signature of two flats (Bb, Eb). The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The second staff has a bass clef and a key signature of two flats (Bb, Eb). The first staff ends with the text "A-men."

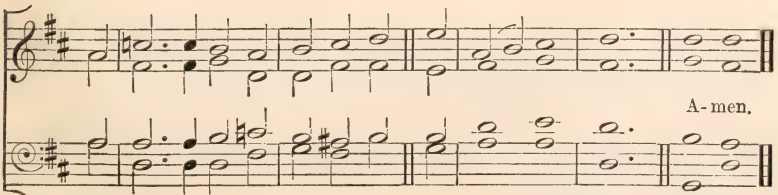


MORN OF GLADNESS.

7.6.7.6.7.6.7.6.6.6.8.4.



REFRAIN.

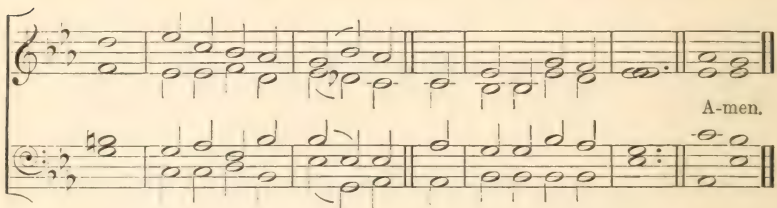
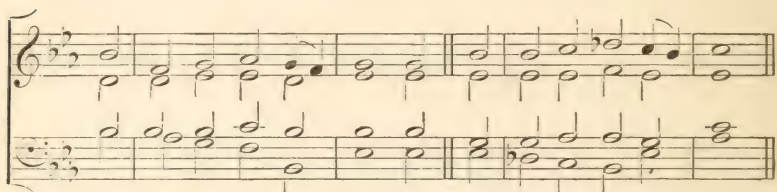
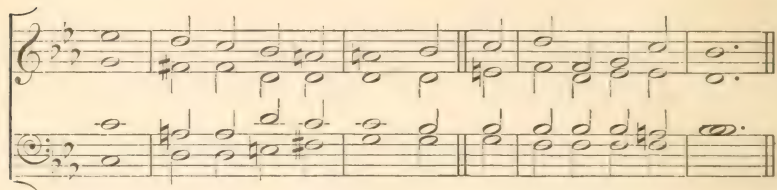
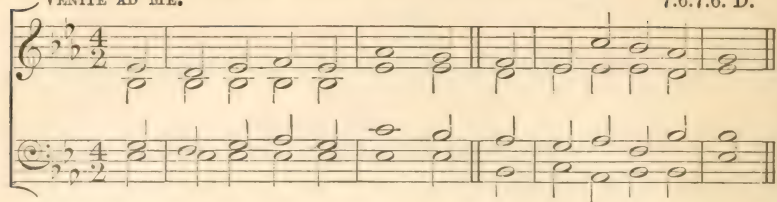


87

## Come unto Me, ye fainting.

VENITE AD ME.

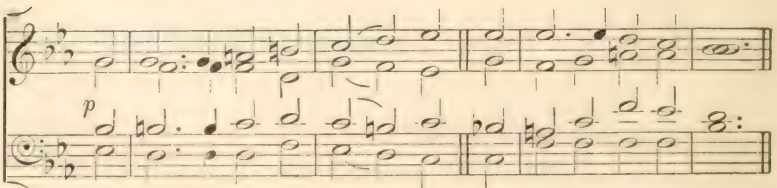
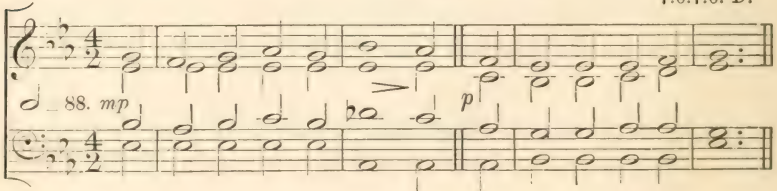
7.6.7.6. D.



88

## Come unto Me, ye weary.

7.6.7.6. D.





*f* *Ped.*

*pp* *rall.* A-men.

89

I lay my sins on Jesus.

7.6.7.6. D.

*Slow, smooth, and tenderly.*  
♩ = 72. *p*

*p* *cres* cen - do.

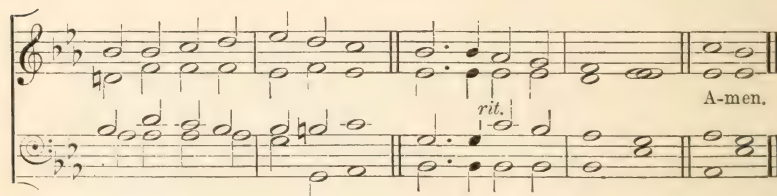
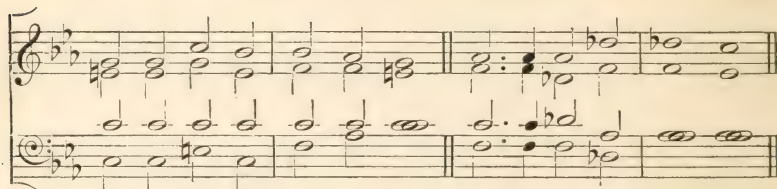
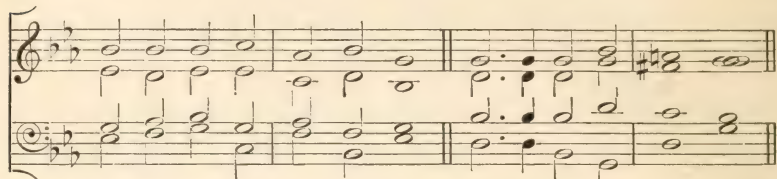
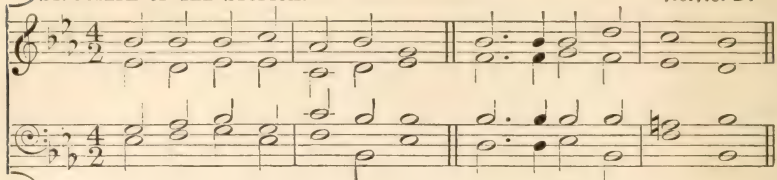
*f* *p* *rit.* A-men.

90

Let our Choir new anthems raise.

ST. JOSEPH OF THE STUDIUM.

7.6.7.6. D.

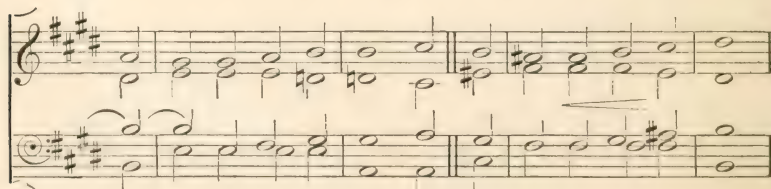
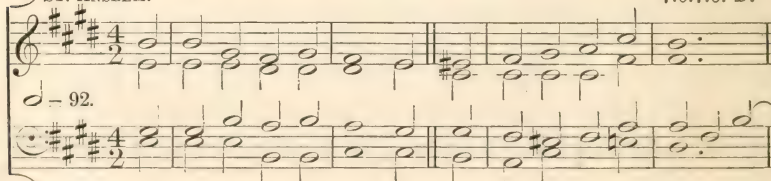


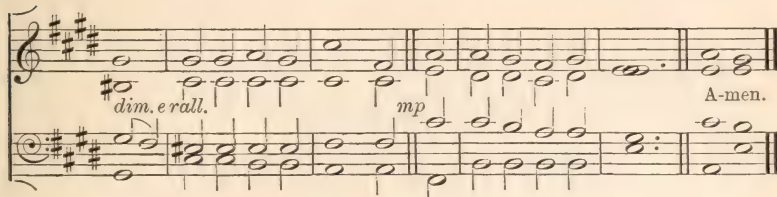
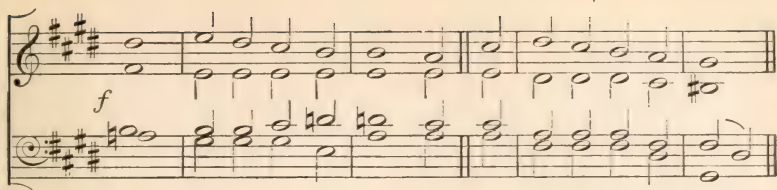
91

O day of rest and gladness.

ST. ANSELM.

7.6.7.6. D.

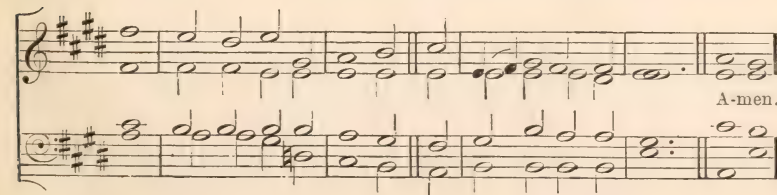
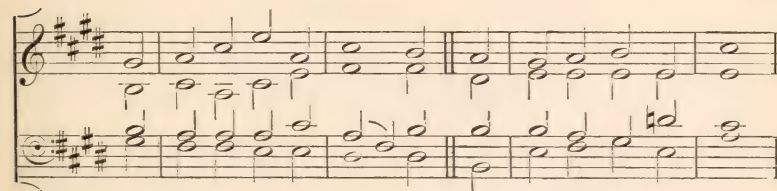
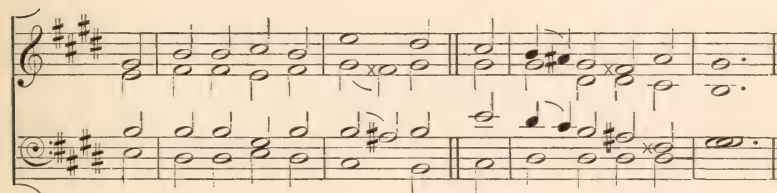
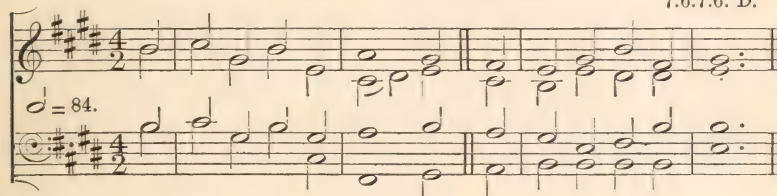




92

○ Jesu, ○ Redeemer.

7.6.7.6. D.



93

## O voice of the Belovèd.

O VOICE.

7.6.7.6. D.

Musical score for "O voice of the Belovèd." in G major (one sharp) and 4/2 time. The tempo is marked "♩ = 112." The score consists of four systems of two staves each (treble and bass clef). The music is written in a homophonic style with chords. The final measure of the fourth system is marked "A-men."

94

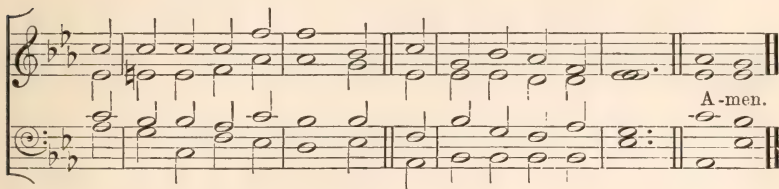
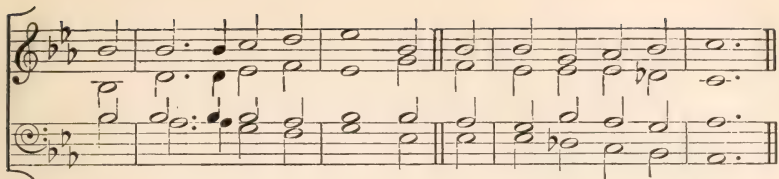
## O Word of God Incarnate.

WAKEFIELD.

7.6.7.6. D.

Musical score for "O Word of God Incarnate." in E-flat major (three flats) and 4/2 time. The score consists of two systems of two staves each (treble and bass clef). The music is written in a homophonic style with chords.

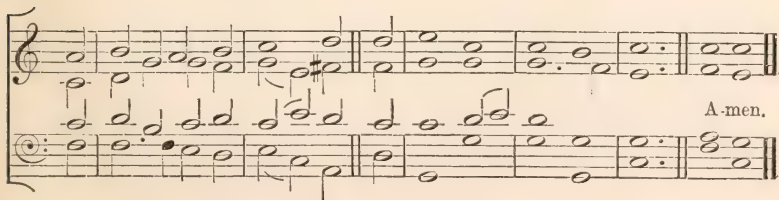
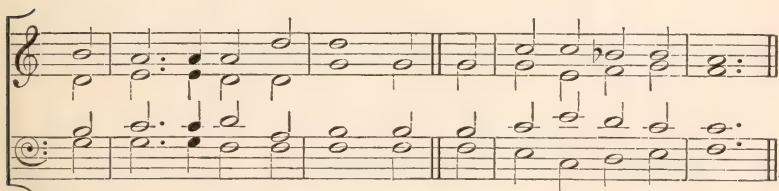
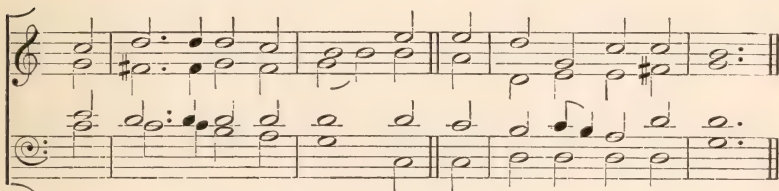


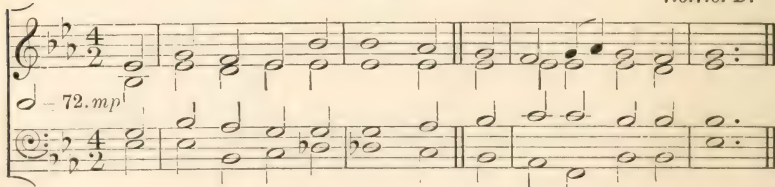
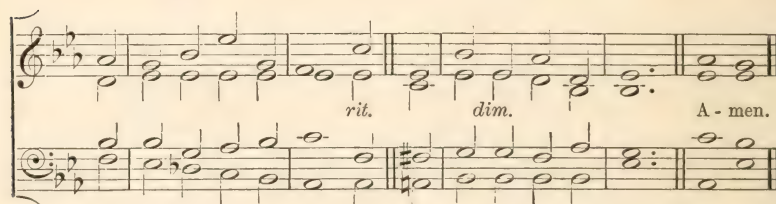
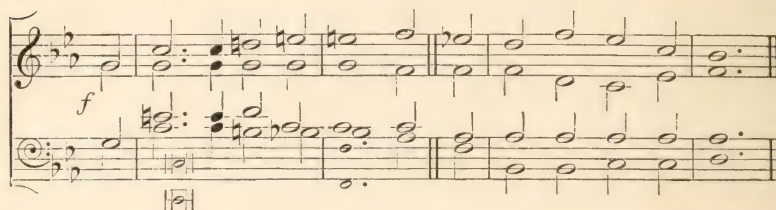
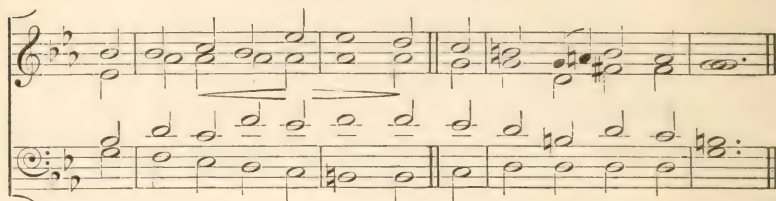
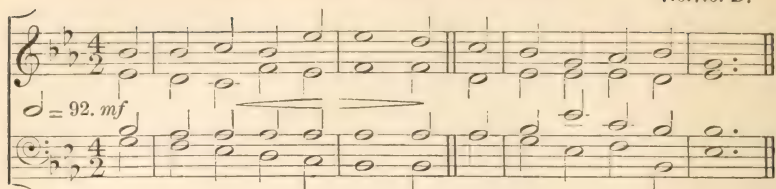


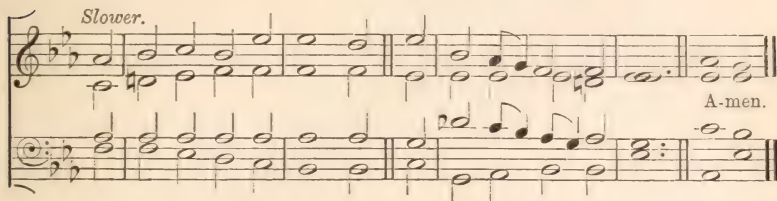
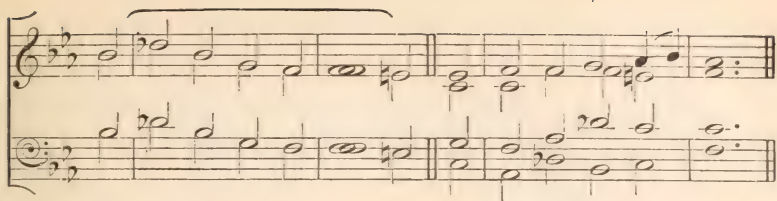
# 95 Stand up! stand up for Jesus!

STAND UP.

7.6.7.6. D.



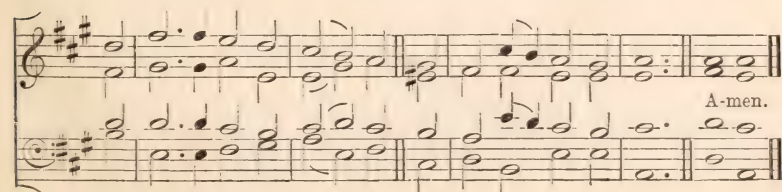
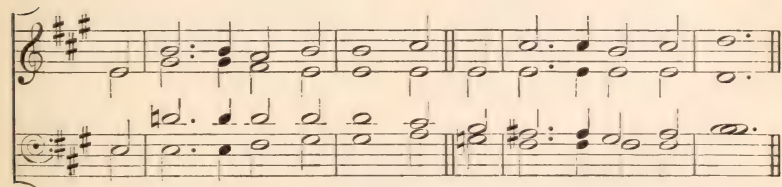
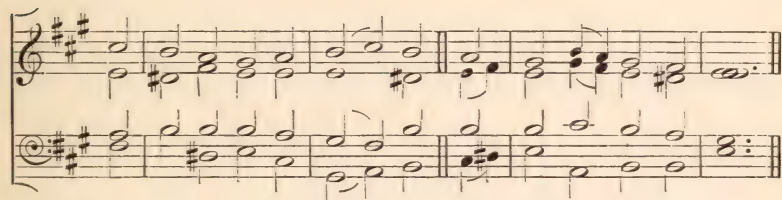
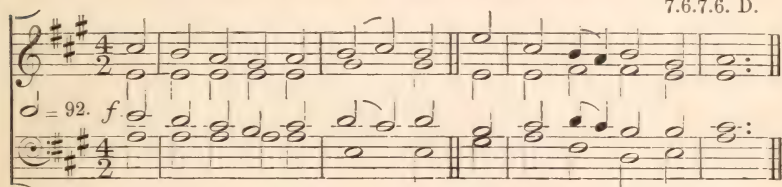




98

When, His salvation bringing.

7.6.7.6. D.



SOPRANOS.

7.6. Twelve lines.

1. The sow - er went forth sow - ing, The seed in se - cret slept Through

HARMONY.

weeks of faith and pa - tience, Till out the green blade crept; And

warm'd by gold - en sun - shine, And fed by sil - ver rain, At

last the fields were whit - en'd To har - vest once a - gain. O



# THE SOWER WENT FORTH SOWING.

*a tempo.*

praise the heaven-ly Sow - er, Who gave the fruit-ful seed, . . And

*Verses 2 & 3 D.C.*

*rit.*

watch'd and wa - ter'd du - ly, And ri - pen'd for our need.

**UNISON.**

4. One day the heaven-ly Sow - er Shall reap where He hath

**HARMONY.**

sown, And come a - gain re - joice - ing, And

# THE SOWER WENT FORTH SOWING.

UNISON.

with Him bring His own; And then the fan of judg - ment Shall

win - now from His floor The chaff in - to the

*Slower.* *p* HARMONY.  
fur - nace That flam - eth ev - er - more. O ho - ly, aw - ful

Reap - er, Have mer - cy in the day Thou put - test in Thy

sic - kle, And cast us not . . a - way. A - men.

7.6.7.6.7.6.10.8.7.8.9.

First system of musical notation. Treble and bass staves in 4/2 time, key of B-flat major. Tempo marking:  $\text{♩} = 92$ . Dynamics: *mf*.

Second system of musical notation. Treble and bass staves. Dynamics: *mf*.

Third system of musical notation. Treble and bass staves. Dynamics: *mf*.

*Stately. A little slower.*

Fourth system of musical notation. Treble and bass staves. Tempo marking:  $\text{♩} = 88$ . Dynamics: *ff rit.*. Pedal marking: *Ped.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff*. Pedal marking: *Ped.*. Crescendo marking: *cres - cen -*.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*, *rit.*, *ff*. Pedal marking: *Ped.*. Lyrics: *- do.*, *A - men.*

$\text{♩} = 84.$  *mf*

The day is past and o - ver; All thanks, O Lord, to Thee! We pray

*mf*

We pray Thee now, that sin - less The hours of dark may

We pray

*rall.*

be: O Je - su, keep us in Thy sight,

be: O Je - su, keep us in Thy sight,

be: O Je - su, keep us in Thy sight,

*Slower.* *pp*

And save us thro' the com - ing night. A - men.



CRUCIS UMBRA. 7.6.8.6.8.6.8.6.

*p*

*p* *cres.*

*dim.* A - men.

*With dignity.*

$\text{♩} = 96.$   
*mf*

The musical score for 'Uprose the stately temple.' is written in 4/2 time. It consists of four systems of two staves each. The first system includes the tempo marking 'With dignity.' and the dynamic 'mf' with a note indicating a tempo of 96. The key signature has one sharp (F#). The melody is primarily in the treble clef, while the bass line is in the bass clef. The piece concludes with the text 'A - men.' in the final measure of the fourth system.

$\text{♩} = 69.$  *p*

The musical score for 'O Food, the pilgrim needeth.' is written in 4/2 time. It consists of two systems of two staves each. The key signature has two flats (Bb and Eb). The tempo is marked as 69 beats per minute, and the dynamic is 'p' (piano). The melody is in the treble clef, and the bass line is in the bass clef.

*rall.* A-men.

# 105 Gird your loins about with truth.

MONTEITH.

7.7.7.3.

*With vigour.*

A - men.

# 106 Come to our poor nature's night.

ABBA.

7.7.7.5.

$\text{♩} = 80.$

A - men.

♩ = 72. *mp*

*rit.* A - men.

This musical score is for the hymn 'When the day of toil is done.' It is written in G major (one sharp) and 4/2 time. The tempo is marked '♩ = 72. mp' (moderato piano). The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff, with the word 'A - men.' appearing at the end of the phrase. A 'rit.' (ritardando) marking is placed above the final notes of the first system.

*In march time.*

*In march time.*

A - men.

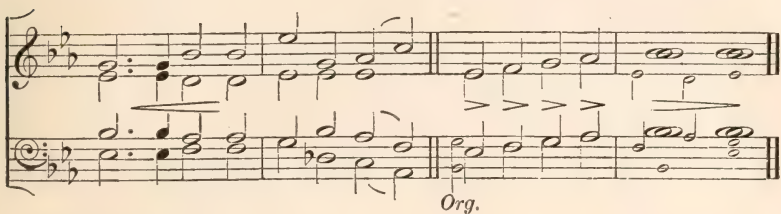
This musical score is for the hymn 'Would you gain the best in life.' It is written in D major (two sharps) and 4/2 time. The tempo is marked 'In march time.' The score consists of four systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff, with the word 'A - men.' appearing at the end of the phrase. The score is characterized by a strong, rhythmic march feel.



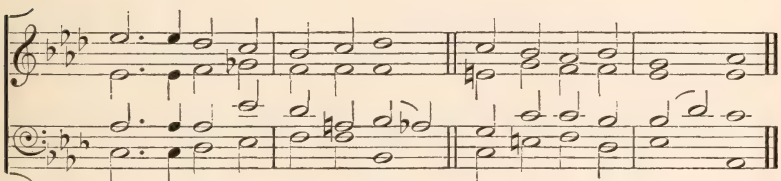
## CLOISTERS.

## PART I.

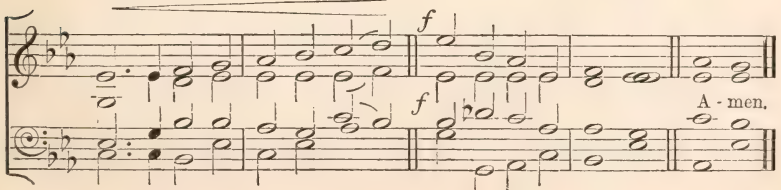
7.7.7.6.



## PART II.



## PART III.



110

Earthly pilgrim, joyful see.

7.7.7.7.

Musical score for hymn 110. The score is in G major (one sharp) and 2/4 time. The tempo is marked with a quarter note equal to 80. The music consists of two systems, each with a treble and bass staff. The first system ends with a double bar line. The second system ends with a double bar line and the text "A-men."

111

Praise, O praise our God and King.

7.7.7.7.

Musical score for hymn 111. The score is in G major (one sharp) and 2/4 time. The tempo is marked with a quarter note equal to 80. The music is marked "Vigorous." and "f". It consists of two systems, each with a treble and bass staff. The first system ends with a double bar line. The second system ends with a double bar line and the text "A-men." The word "rall." is written above the final measure of the second system.

112

Princes of the Court on high.

7.7.7.7.

Musical score for hymn 112. The score is in G major (one sharp) and 2/4 time. The tempo is marked with a quarter note equal to 84. The music is marked "WELLS STREET." It consists of two systems, each with a treble and bass staff. The first system ends with a double bar line. The second system ends with a double bar line and the text "A-men."

113

Softly now the light of day.

7.7.7.7.

*DULCE. Slow.*

$\text{♩} = 66.$  *p*

*cres. dim. rit. A-men.*

114

The Virgin stills the crying.

7.7.7.7.6.4.

*Allegretto non troppo.*

*mf.*  $\text{♩} = 60.$

*Più lento.*

*p dim.*

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This musical score is for the hymn 'Jesu, Sun of Righteousness'. It is written in G major (one sharp) and 4/2 time. The score consists of three systems of staves. The first system has two staves, the second has two staves, and the third has two staves. The music is primarily homophonic, with chords moving in parallel motion. The final system ends with the word 'A - men.' and a piano (*p*) dynamic marking.

This musical score is for the hymn 'Quiet, Lord, this trembling frame.' It is written in G major (one sharp) and 4/2 time. The score consists of three systems of staves. The first system has two staves, the second has two staves, and the third has two staves. The music is primarily homophonic, with chords moving in parallel motion. The first system includes a tempo marking of  $\text{♩} = 80$  and a piano (*p*) dynamic marking. The second system includes a mezzo-forte (*mf*) dynamic marking. The third system includes a crescendo (*cres.*) and a decrescendo (*dim.*) dynamic marking. The final system ends with the word 'A - men.' and a piano (*p*) dynamic marking.



## When the twilight gathers fast.

ST. THERESA.

(1st Setting.)

7.7.7.7.7.6.7.

SOPRANOS OR TENORS.

When the twi - light ga - thers fast, With a qui - et still and

*pp*

deep, When the bu - sy day has past, And the wea - ry "falls on sleep."

VOICES IN HARMONY.

When the life-long toil is o'er, At the set-ting of the sun, Comes

*p* *cres.*

joy for ev - er - more, comes joy for ev - er - more, comes

joy, comes joy for ev - er - more, comes

*f*

joy for ev - er - more. . .

joy for ev-ermore. With the Master's word "Well done." A - men.

## When the twilight gathers fast.

(2nd Setting.)

7.7.7.7.7.6.7.

*p*

*cres.*

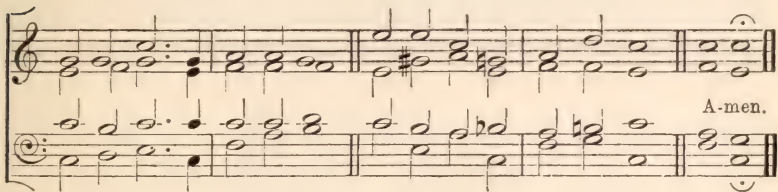
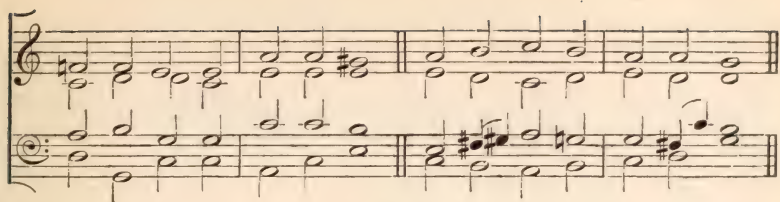
A - men.

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## Christ the Lord is risen to-day.

Eight 7's.

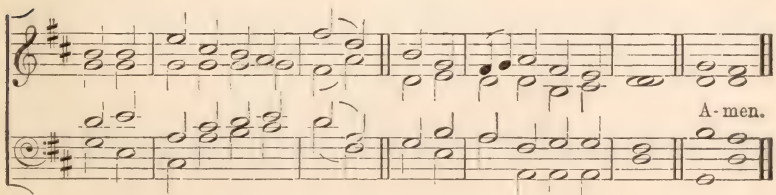
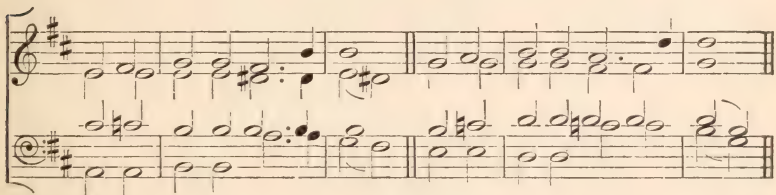
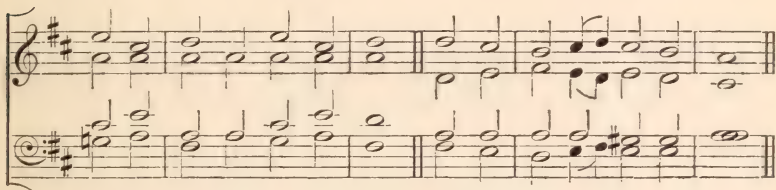
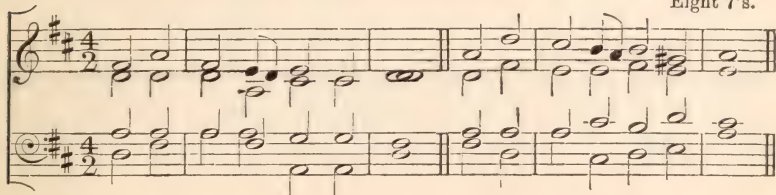
*f*



120

Come, ye thankful people, come.

Eight 7's.



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Eight 7's.

First system of musical notation. The key signature is one flat (B-flat), and the time signature is 4/2. The tempo is marked  $\text{♩} = 80$ . The first staff (treble clef) begins with a *cres.* (crescendo) marking. The second staff (bass clef) follows the same tempo and key signature.

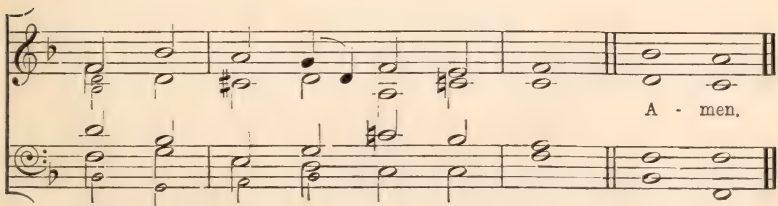
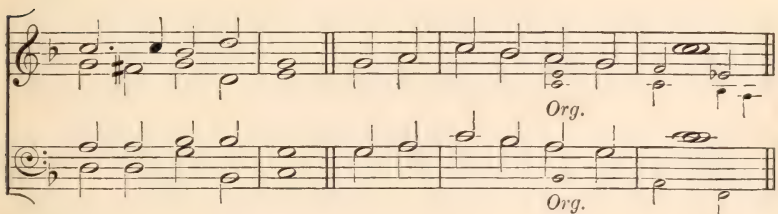
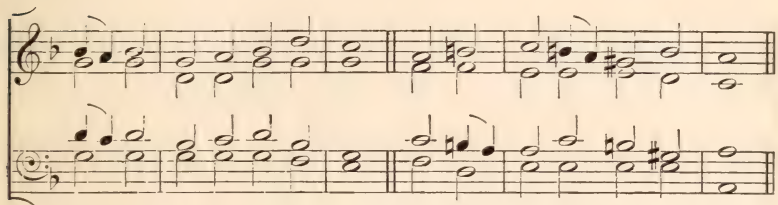
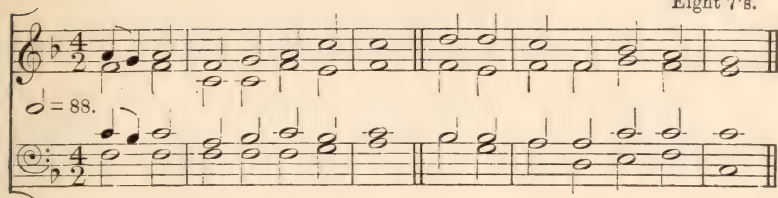
Second system of musical notation. The first staff (treble clef) includes a *dim.* (diminuendo) marking followed by a *rit.* (ritardando) marking. The second staff (bass clef) continues the piece.

Third system of musical notation. The key signature changes to one sharp (F-sharp). The tempo is marked *Slower.* and the dynamics are marked *pp* (pianissimo). The first staff (treble clef) and second staff (bass clef) are shown.

Fourth system of musical notation. The first staff (treble clef) includes a *cres.* (crescendo) marking, followed by a *f* (forte) marking, and then a *dim. p* (diminuendo piano) marking. The second staff (bass clef) continues the piece. The system concludes with the text *A-men.*



Eight 7's.



*With spirit.* Eight 7's.

$\text{♩} = 126.$

*mf*

A - men.

## Ring the bells, the Christmas bells.

CARILLON.

7.7.7.7. D., with Chorus.

CHORUS.

*ff*

125

Now the labourer's task is o'er.

HEBRON.

7.7.7.7.8.8.

*Smoothly.*

$\text{♩} = 72. \text{mf}$

*cres.* *f* *dim.*

*Rather slower.*

*p* *pp* *rit.* *A-men.*

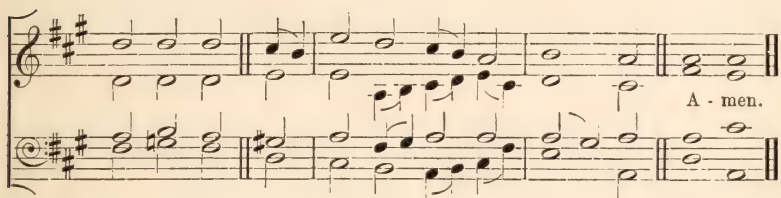
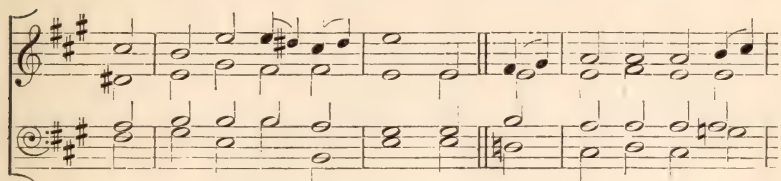
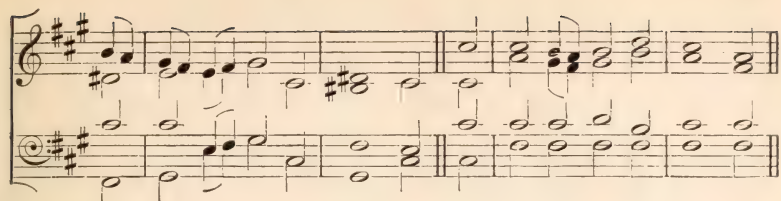
126

Break forth, O earth, in praises.

7.7.8.7. D.

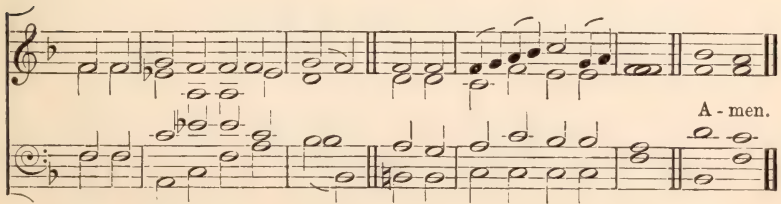
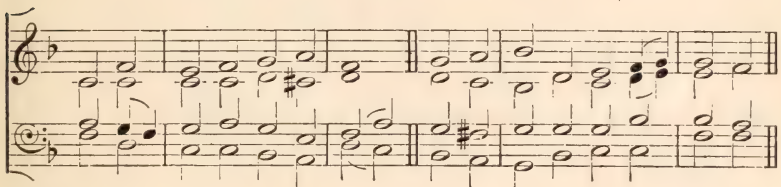
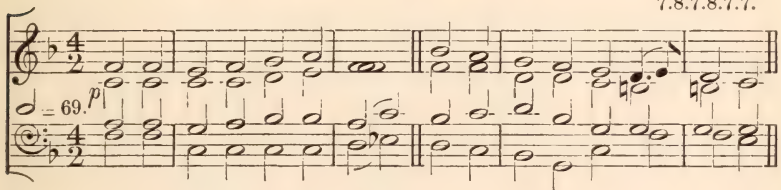
$\text{♩} = 80.$

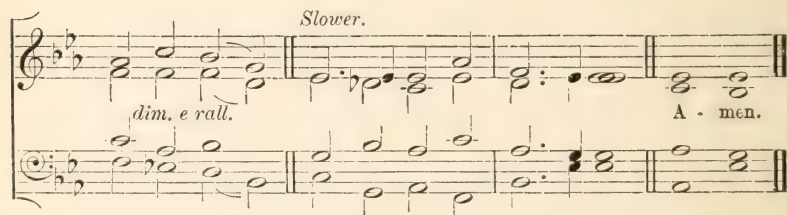
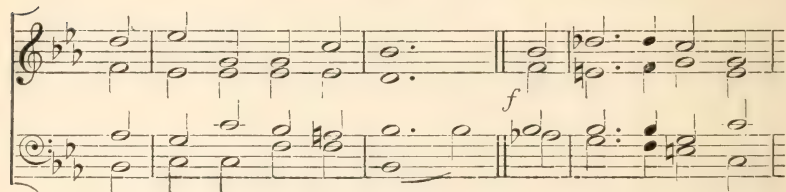
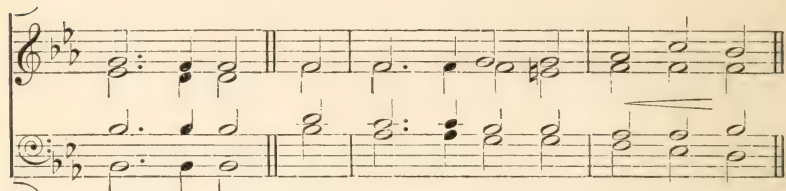




# 127 Gentle Shepherd, Thou hast stilled.

7.8.7.8.7.7.



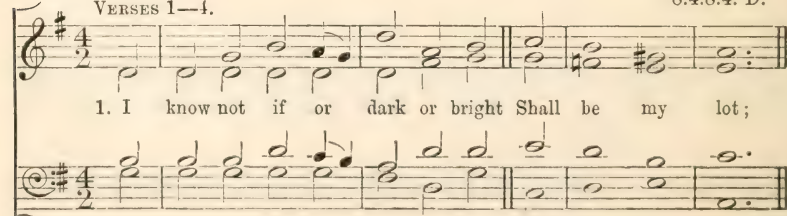


## 129 I know not if or dark or bright shall be my lot.

CANTERBURY.

VERSES 1—4.

8.4.8.4. D.



If that where-in my hopes de-light Be best or not.

2. My barque is waft-ed to the strand By breath Di-vine;

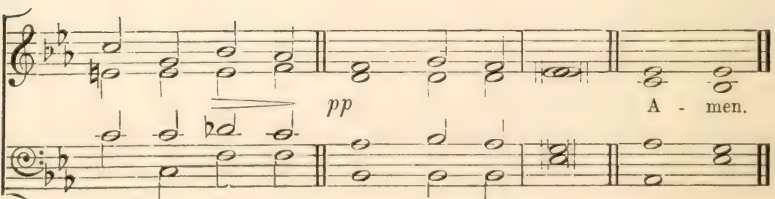
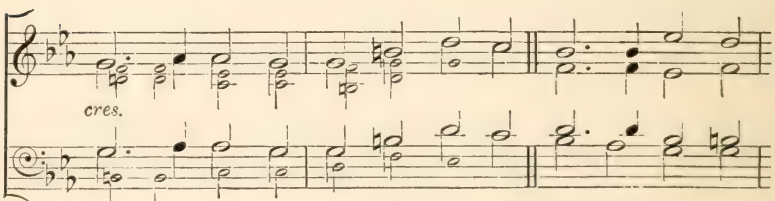
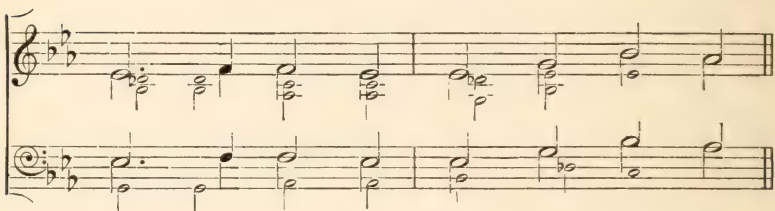
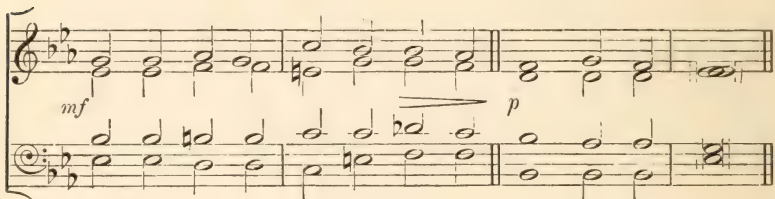
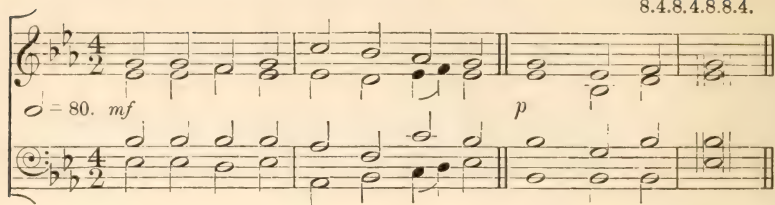
And on the helm there rests a hand O-ther than mine.

VERSE 5.

Safe to the land—safe to the land, The end is this; And

then with Him go hand in hand Far in-to bliss. A-men.

8.4.8.4.8.8.4.





8.4.8.8.4.4.7.

First system of music for 'Upraised from sleep, to Thee we kneel.' The key signature is two flats (B-flat and E-flat), and the time signature is 4/2. The music is written for two staves. The first staff begins with a treble clef and the second with a bass clef. The tempo/mood is marked 'p' (piano) and 'cres.' (crescendo). The first staff has a note value of 66. The music consists of a series of chords and single notes, with a repeat sign after the first four measures.

Second system of music. The first staff begins with a treble clef and the second with a bass clef. The music is marked 'f' (forte) and 'cres.' (crescendo). The first staff has a note value of 66. The music consists of a series of chords and single notes, with a repeat sign after the first four measures.

Third system of music. The first staff begins with a treble clef and the second with a bass clef. The music is marked 'p' (piano) and 'rit.' (ritardando). The first staff has a note value of 66. The music consists of a series of chords and single notes, with a repeat sign after the first four measures. The system ends with 'A-men.' and a double bar line.

8.5.8.3.

First system of music for 'Art thou weary?'. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The music is written for two staves. The first staff begins with a treble clef and the second with a bass clef. The music consists of a series of chords and single notes, with a repeat sign after the first four measures.

Second system of music. The first staff begins with a treble clef and the second with a bass clef. The music consists of a series of chords and single notes, with a repeat sign after the first four measures. The system ends with 'A - men.' and a double bar line.

133

♫ Paradise, ♫ Paradise.

PARADISE.

8.6.8.6.6.6.6.6.

$\text{♩} = 80.$

The musical score for 'Paradise, Paradise' is written for two staves (treble and bass clef) in 4/2 time. The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 80. The score consists of four systems of music. The first system has a repeat sign. The second system also has a repeat sign. The third system has a repeat sign. The fourth system begins with a forte (ff) dynamic marking and ends with a repeat sign. The text 'A - men.' is written below the final measure of the fourth system.

134

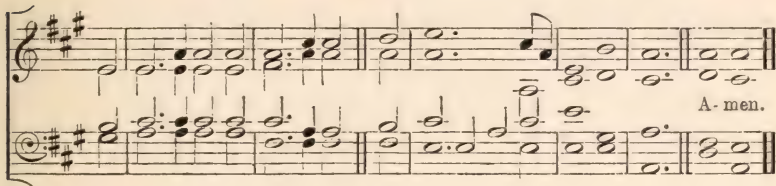
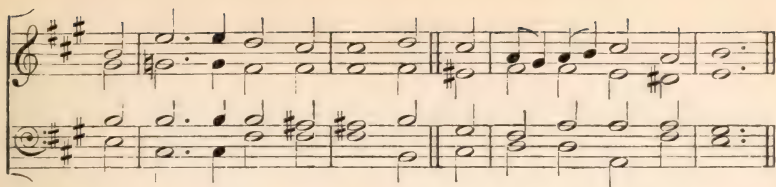
♫ little town of Bethlehem.

(1st Setting.)

BETHLEHEM-EPHRATAH.

8.6.8.6.7.6.8.6.

The musical score for 'little town of Bethlehem' is written for two staves (treble and bass clef) in 4/4 time. The key signature has three sharps (F-sharp, C-sharp, and G-sharp). The score consists of two systems of music. The first system has a repeat sign. The second system also has a repeat sign.

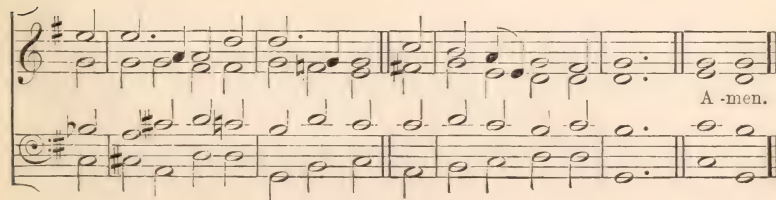
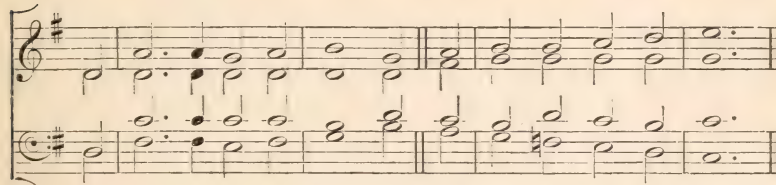
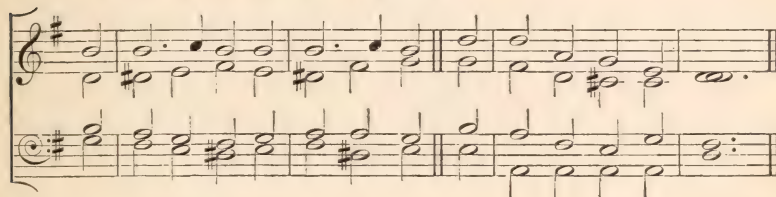
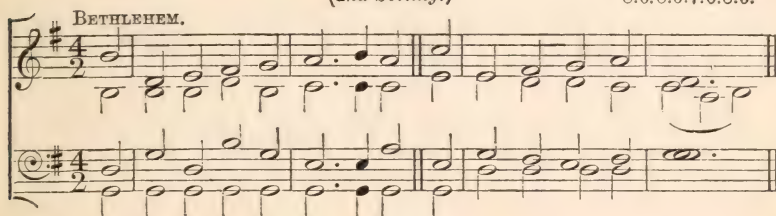


135

○ little town of Bethlehem.

(2nd Setting.)

8.6.8.6.7.6.8.6.



# Little town of Bethlehem.

(3rd Setting.)

8.6.8.6.7.6.8.6.

*Simply.*

*p* *cres.*

*dim.*

*mf* *cres.*

*f* A - men.

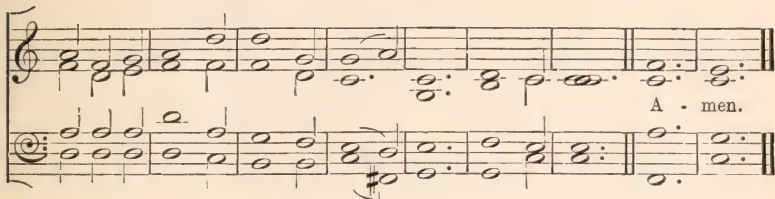
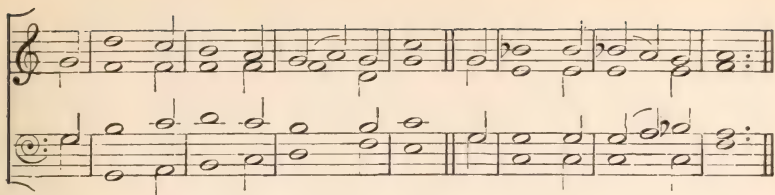
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# Rest in the Lord : rest, weary heart.

BICKERSTETH.

8.6.8.6.8.6.8.4.

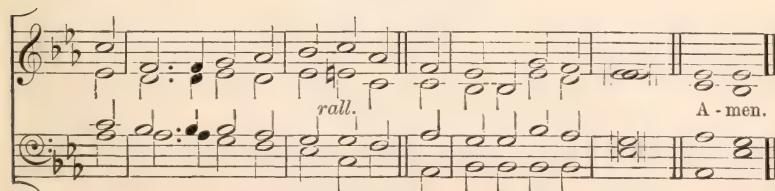
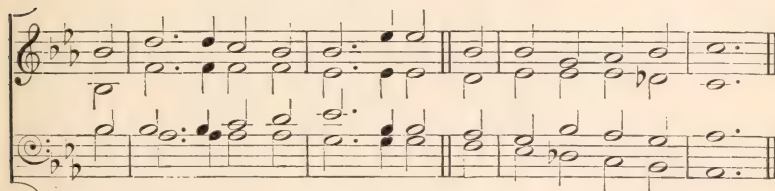
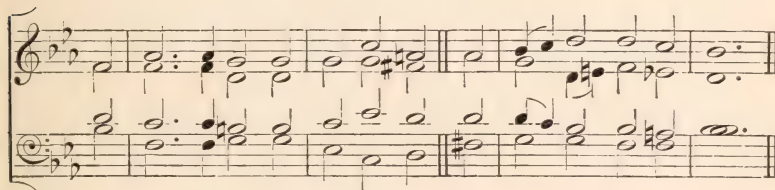
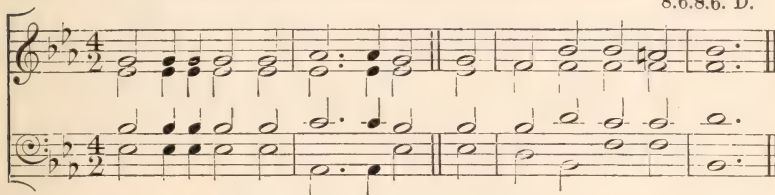




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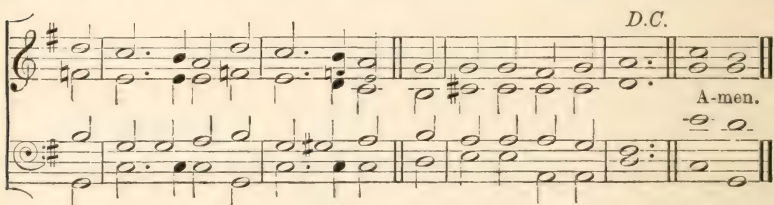
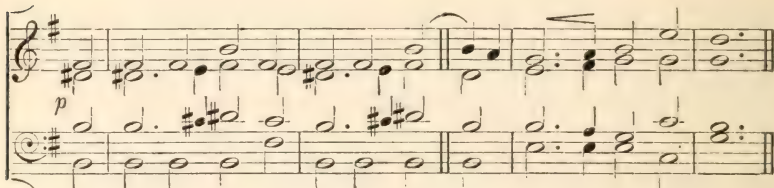
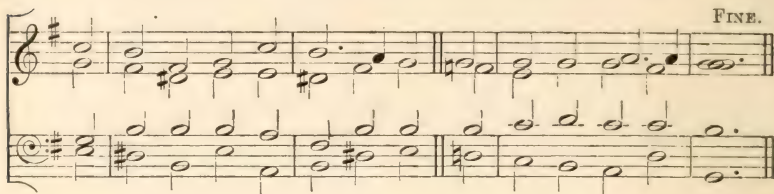
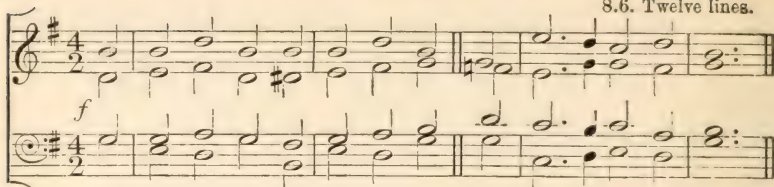
We that have spent the silent night.

8.6.8.6. D.



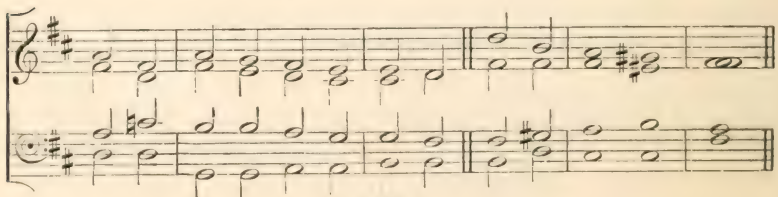
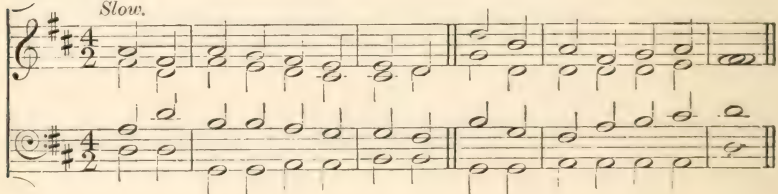
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8.6. Twelve lines.



LINGWOOD.

8.7.8.5.7.7.

*Slow.*

141 Gently, Lord, O gently lead us. 8.7.8.7.

*A-men.*

142 Hallelujah! He is risen. 8.7.8.7.4.7.

*Smoothly.*  $\text{♩} = 76. \text{mf}$

*cres.* *p* *A-men.*

142 Hallelujah! He is risen. 8.7.8.7.4.7.

*Sw. Org.* *Gt. Org.*

He is ris - en! *ff* *A - men.*

He is ris - en!

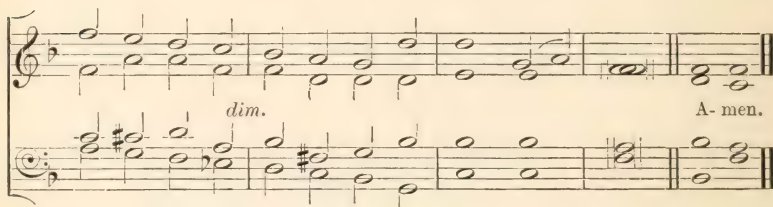
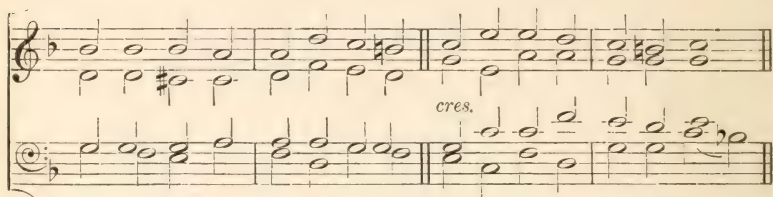
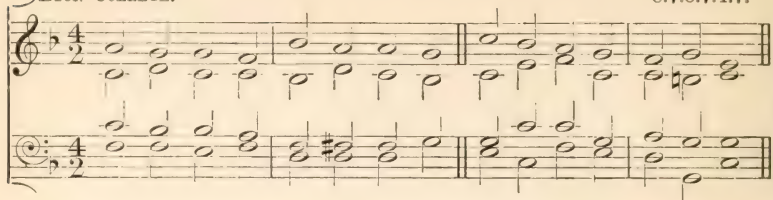
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143

Lord, dismiss us with Thy blessing.

ETON COLLEGE.

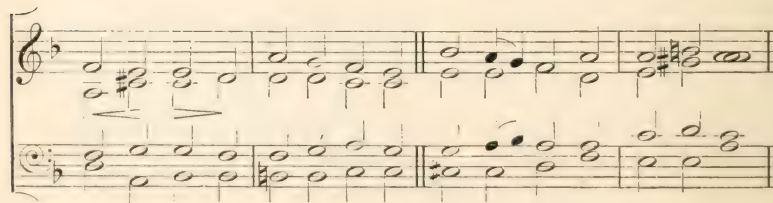
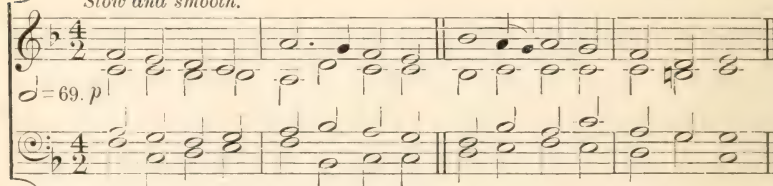
8.7.8.7.4.7.



144

Lord, the shades of night surround us.

8.7.8.7.4.7.

*Slow and smooth.*



*mf* *p* *dim.* A-men.

# 145 Take the Name of Jesus with you.

THE PRECIOUS NAME. 8.7.8.7.6.7.

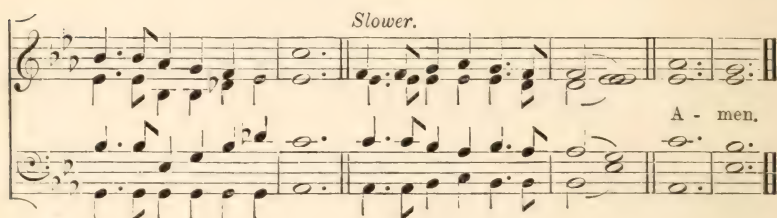
CHORUS.

Pre - cious Name, O . . . how sweet!

Hope of earth and joy . . . of heaven! A - men

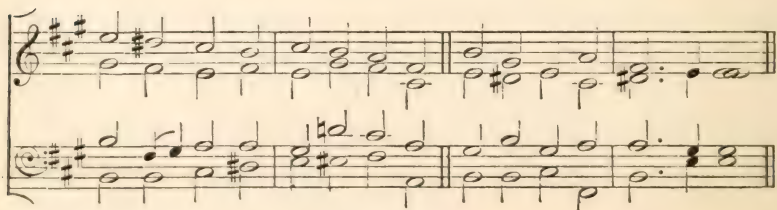
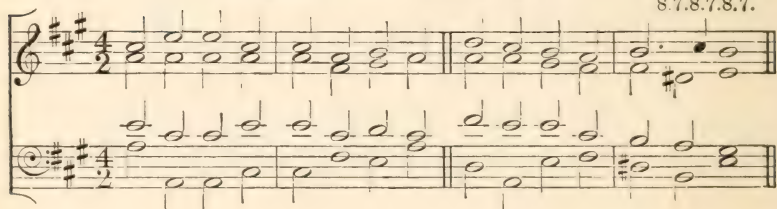
146 Through the day Thy love has spared us.

8.7.8.7.7.



147 Thousand stars in Heaven.

8.7.8.7.8.7.



Amen.

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148

Hark! the sound of holy voices.

CARLTON.

8.7.8.7. D.

$\text{♩} = 84.$

A-men.

Musical score for the hymn "The that goeth forth with weeping." The score is written for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major/D minor), and the time signature is 3/2. The tempo is marked "♩ = 56. mp". The score consists of four systems of staves. The first system includes a piano introduction. The second system begins with a vocal entry. The third system includes a piano accompaniment entry marked "cres.". The fourth system includes a vocal entry marked "f", followed by a piano accompaniment entry marked "rit. dim." and a vocal entry marked "A - men."

Musical score for the hymn "I've found a Friend; oh, such a Friend." The score is written for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is two sharps (D major/B minor), and the time signature is 4/2. The score consists of two systems of staves. The first system includes a piano introduction. The second system begins with a vocal entry. The piano accompaniment is marked with accents and dynamic markings.



*f* *ff* A - men.

# 151 Light of those whose dreary dwelling.

8.7.8.7. D.

A - men.

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152

Lord, Thy glory fills the heaven.

ST. HILDA.

8.7.8.7. D.

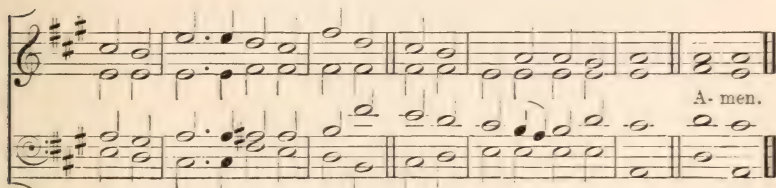
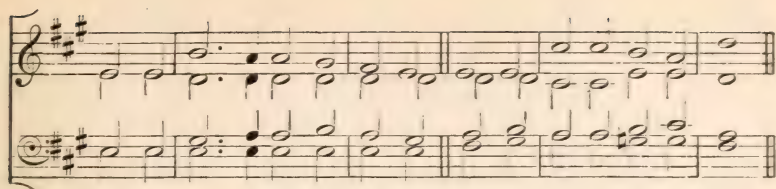
Musical score for hymn 152, "Lord, Thy glory fills the heaven." by St. Hilda. The score is in G major (one sharp) and 4/2 time. It consists of four systems of two staves each (treble and bass clef). The music is written in a simple, hymn-like style with mostly quarter and half notes. The final system ends with the text "A - men." written below the staff.

153

Lord, Thy ransom'd Church is waking.

8.7.8.7. D.

Musical score for hymn 153, "Lord, Thy ransom'd Church is waking." The score is in G major (one sharp) and 4/2 time. It consists of two systems of two staves each (treble and bass clef). The music is written in a simple, hymn-like style with mostly quarter and half notes.

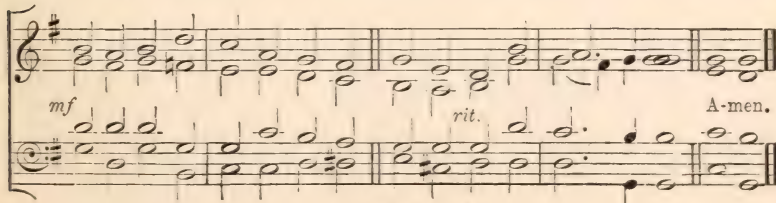
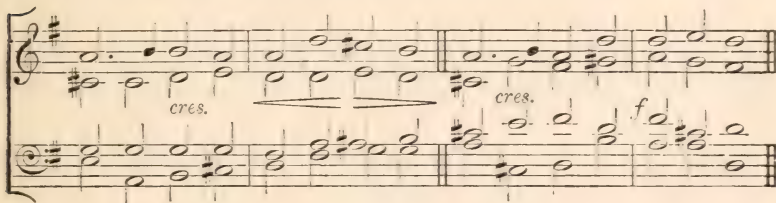
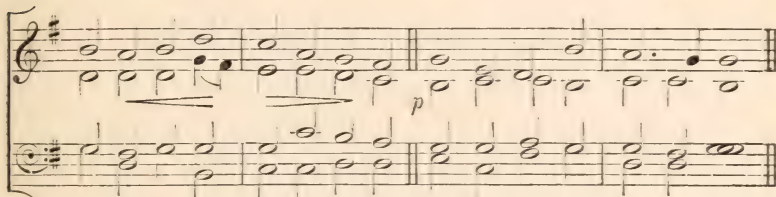
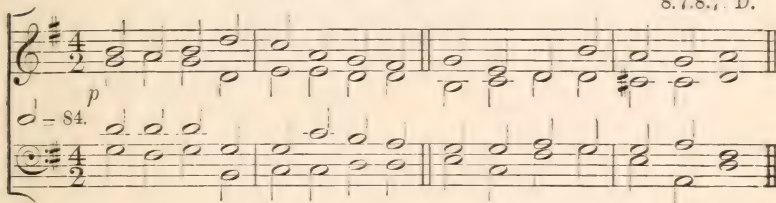


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154

Now, on land and sea descending.

8.7.8.7. D.



155

Souls of men ! why will ye scatter ?

FABER.

8.7.8.7. D.

Musical score for "Souls of men ! why will ye scatter ?" by Faber. The score is in 3/2 time, key of D major, and consists of four systems of two staves each. The melody is in the upper staff, and the accompaniment is in the lower staff. The piece ends with a double bar line and a repeat sign.

A - men.

156

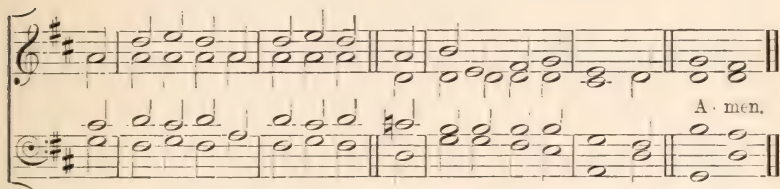
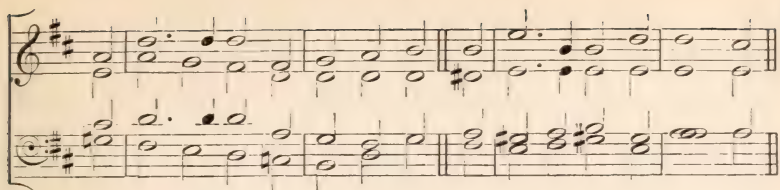
There is no name so sweet on earth.

THE BLESSED NAME.

8.7.8.7. D.

Musical score for "There is no name so sweet on earth." The score is in 4/2 time, key of D major, and consists of two systems of two staves each. The melody is in the upper staff, and the accompaniment is in the lower staff. The piece ends with a double bar line and a repeat sign.

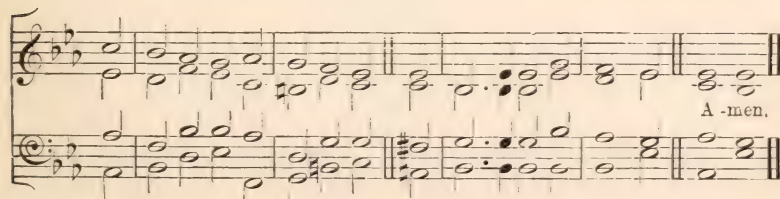
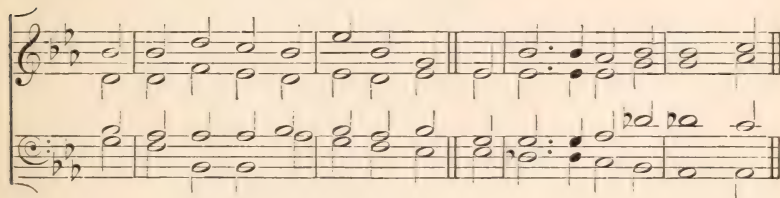
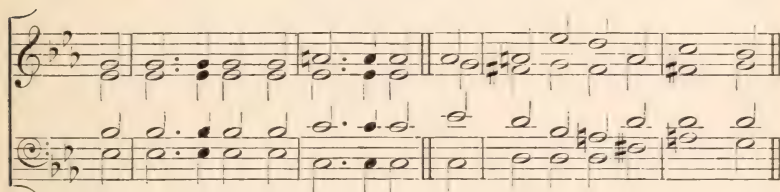
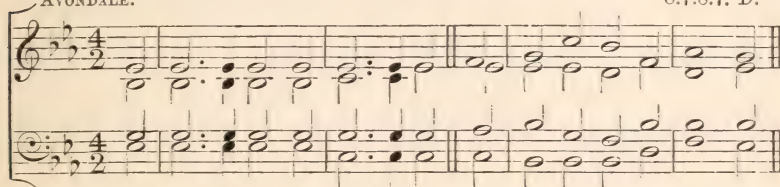




# 157 The journey done, the rest begun.

AVONDALE.

8.7.8.7. D.



158

How the light of heaven is stealing.

8.7.8.7.8.8.

Musical score for hymn 158, "How the light of heaven is stealing." The score is in G major (one sharp) and 4/2 time. It consists of three systems of staves. The first system includes a tempo marking of  $\text{♩} = 66$  and a dynamic marking of *mp*. The second system includes a dynamic marking of *cres.*. The third system includes dynamic markings of *p*, *rall.*, and *mp*, and ends with the text "A-men." and a fermata. The score is written for a piano with a grand staff (treble and bass clefs).

159

O Father blest! Thy Name we sing.

8.7.8.7.8.8.

Musical score for hymn 159, "O Father blest! Thy Name we sing." The score is in G major (one sharp) and 4/2 time. It consists of three systems of staves. The first system includes a tempo marking of *mf* and the instruction "VOICES IN UNISON." above the staff. The second and third systems include a dynamic marking of *mf*. The score is written for a piano with a grand staff (treble and bass clefs).

Amen.

# 160 We come unto our fathers' God.

THE GOLDEN CHAIN.

8.7.8.7.8.8.7.

A - men.

161

There is an hour of peaceful rest.

8.7.8.8.7.

*Smooth and slow.*

*mf* *cres.*

*mf* *cres.*

*dim.* *rit.* A - men.

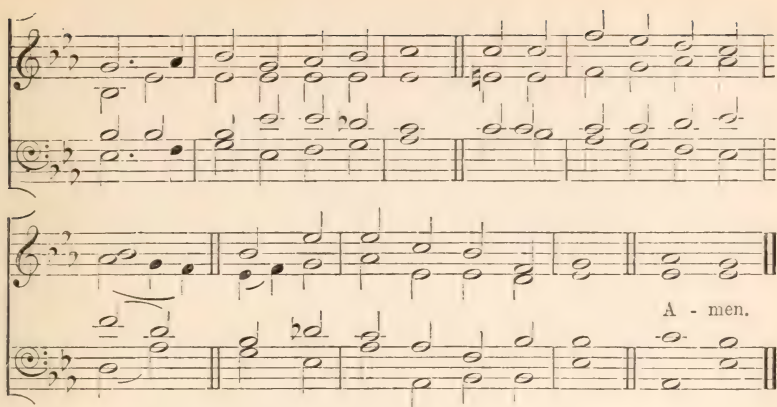
162

Thou art coming, O my Saviour.

SPES BEATA.

8.7.8.8 7.7.7.7.





163

To Thee, O Comforter Divine.

8.8.6.

*mf*

To Thee, O Com-fort - er Di-vine, For all Thy grace and pow'r be-nign,

*mf*

*ff*

Sing we Al - le - lu - ia. . . . A - men.

164

Thou, Who dost build for us on high.

8.8.6.4.

69.

A - men

## THE LITTLE LAMB.

*Andante.*

8.8.6.8.8.6.

And is it true, as I am told, That there are

The first system of the musical score for 'The Little Lamb'. It features a vocal line in G major, 3/4 time, and piano accompaniment in the same key and time. The tempo is marked 'Andante'. The system includes a repeat sign with first and second endings. The lyrics 'And is it true, as I am told, That there are' are written below the vocal line.

lambs with-in the fold Of God's be- lov - ed Son? That

The second system of the musical score. The vocal line continues with the lyrics 'lambs with-in the fold Of God's be- lov - ed Son? That'. The piano accompaniment provides harmonic support.

Je-sus Christ, with tender care, Still in His arms most gently bear The

The third system of the musical score. The vocal line continues with the lyrics 'Je-sus Christ, with tender care, Still in His arms most gently bear The'. The piano accompaniment continues with a steady accompaniment.

help-less lit - tle one. And I, a one. A - men.

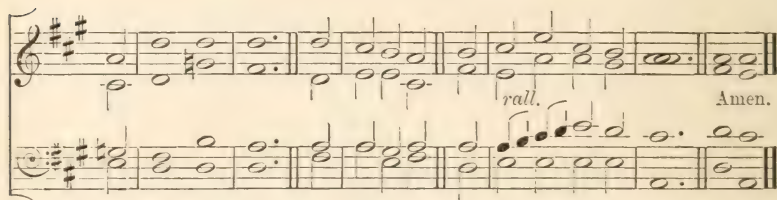
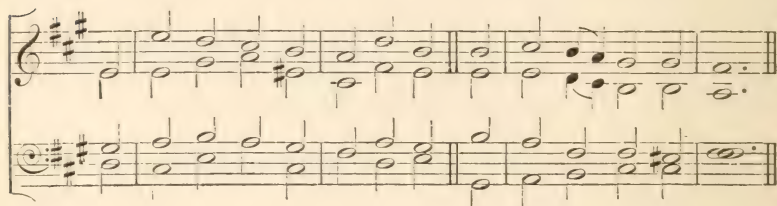
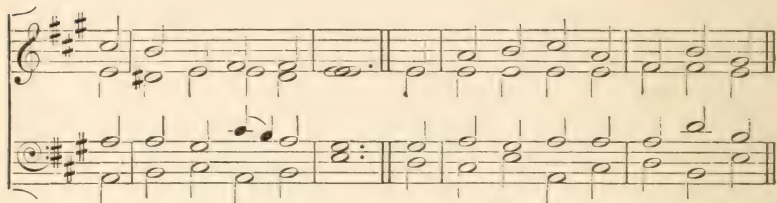
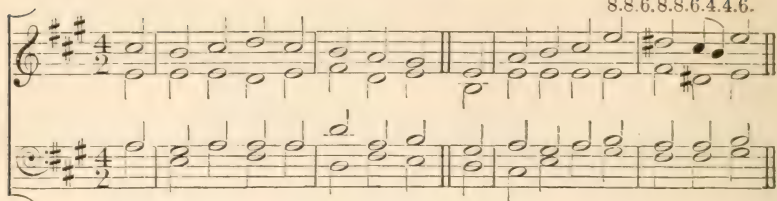
Verses 1, 2, & 3. || Last verse.

The fourth system of the musical score, which concludes the piece. The vocal line ends with the lyrics 'help-less lit - tle one. And I, a one. A - men.' Above the system, a bracket indicates 'Verses 1, 2, & 3. || Last verse.' The piano accompaniment concludes with a final chord.

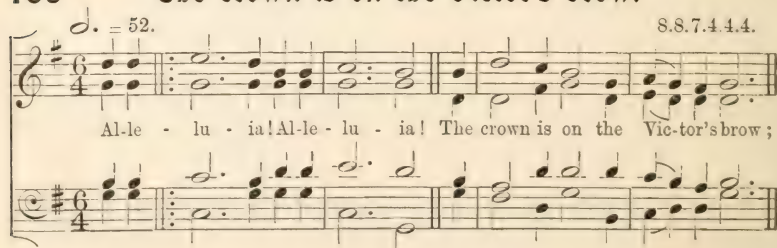
Musical score for "Jesu, all hail, Who for our sin." in 4/2 time, key of B-flat major. The score consists of three systems of staves. The first system includes a tempo marking of  $\text{♩} = 69$  and a dynamic marking of *mf*. The second system includes a dynamic marking of *p* and a *cres.* marking. The third system includes a *cres.* marking, a *f* marking, a *rall.* marking, and the text "A - men." at the end.

Musical score for "O joyful sound! O glorious hour!" in 4/2 time, key of B-flat major. The score consists of three systems of staves. The first system includes a dynamic marking of *f*. The second system includes a *f* marking. The third system includes a *ff* marking and the text "A - men." at the end.

8.8.6.8.8.6.4.4.6.



8.8.7.4.4.4.





Fin-ished is the bat-tle now: Hence with sad-ness; Sing with glad-ness

Al-le-lu-ia! Al-le-lu-ia! A-men.

# 170 By the Cross sad vigil keeping.

SON OF MAN.

8.8.7.8.8.7.

SON OF MAN.

SON OF MAN.

A-men.

171

## From the Cross the Blood is falling.

GENOA.

8.8.7.8.8.7.

GENOA. 8.8.7.8.8.7.

This musical score is for hymn 171, 'From the Cross the Blood is falling.' It is in G major (one sharp) and 4/4 time. The score consists of three systems of two staves each (treble and bass clef). The melody is primarily in the treble clef. The first system has 8 measures, the second has 8 measures, and the third has 8 measures, ending with a double bar line. The third system includes the instruction 'A. men.' at the end.

172

## Near the Cross was Mary weeping.

NEAR THE CROSS.

8.8.7.8.8.7.

NEAR THE CROSS. 8.8.7.8.8.7.

This musical score is for hymn 172, 'Near the Cross was Mary weeping.' It is in G major (one sharp) and 4/4 time. The score consists of three systems of two staves each (treble and bass clef). The melody is primarily in the treble clef. The first system has 8 measures, the second has 8 measures, and the third has 8 measures, ending with a double bar line. The third system includes the instruction 'A. men.' at the end.

$\text{♩} = 76. f$

A - men.

$\text{♩} = 84. f$

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.

A - men.

175

O Lord of heaven, and earth, and sea.

8.8.8.4.

Two systems of musical notation for hymn 175. Each system consists of a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. The first system contains two measures, and the second system contains two measures. The music is written in a hymn style with block chords and some moving lines.

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176

The radiant morn hath passed away.

SUNSET.

8.8.8.4.

Two systems of musical notation for hymn 176. Each system consists of a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. The first system contains two measures, and the second system contains two measures. The music is written in a hymn style with block chords and some moving lines.

177

Just as I am, without one plea.

JUST AS I AM.

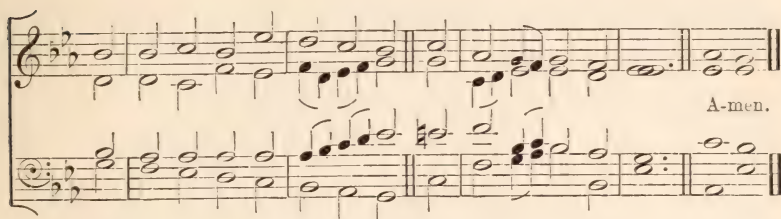
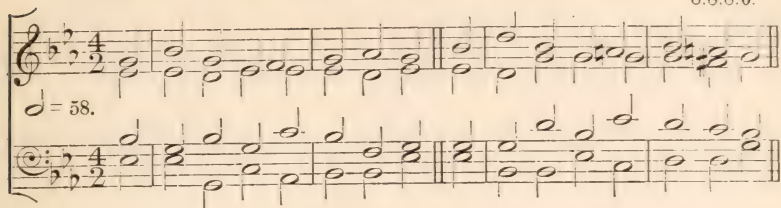
8.8.8.6.

Two systems of musical notation for hymn 177. Each system consists of a treble and bass staff joined by a brace. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 3/2. The first system contains two measures, and the second system contains two measures. The music is written in a hymn style with block chords and some moving lines. The second system includes the instruction 'Slower.' above the treble staff and 'f' and 'p' below the bass staff.



178      O Thou, Who in the light dost dwell.

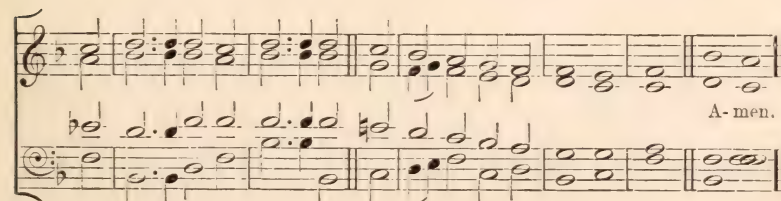
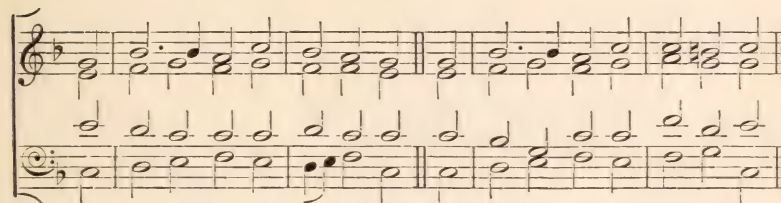
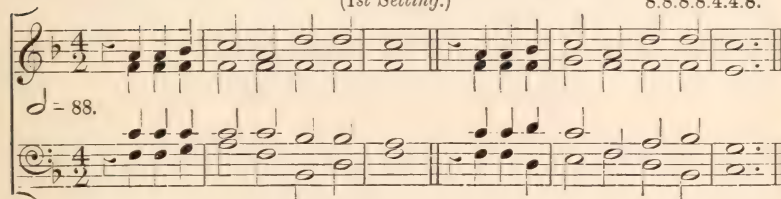
8.8.8.6.



179      Lord of the harvest, Thee we hail.

(1st Setting.)

8.8.8.8.4.4.8.



180

## Lord of the harvest, Thee we hail.

(2nd Setting.)

8.8.8.8.4.4.8.

♩ = 76.

A-men.

Org.

181

## Hosanna to the living Lord.

8.8.8.8.4.7.

♩ = 80. *f*

A-men.

182

# Love that wilt not let me go.

SOMERLEYTON.

(1st Setting.)

8.8.8.8.6.

183

# Love that wilt not let me go.

(2nd Setting.)

8.8.8.8.6.

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( 107 )

# 184 Lord, in these days of humblest prayer.

8.8.8.6.6.8.6.

ISAIAH.

$\text{♩} = 69.$

A-men.

# 185 Jesu, my Lord, my God, my all.

Six 8's.

ST. CHRYSOSTOM.

*mf* *cres*



*Slower.*

*p* *cres.*

*f* *dim.* *p* A - men.

# 186 Lo, God is here ; let us adore.

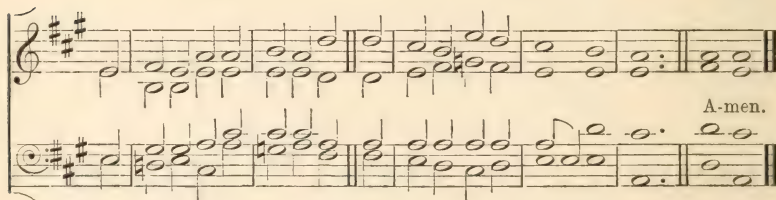
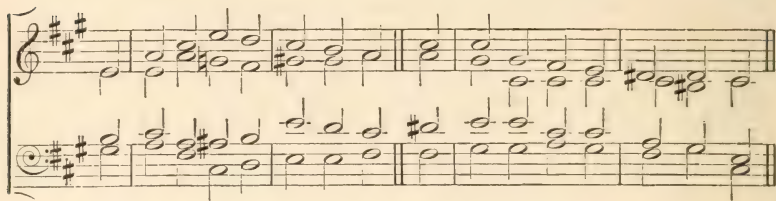
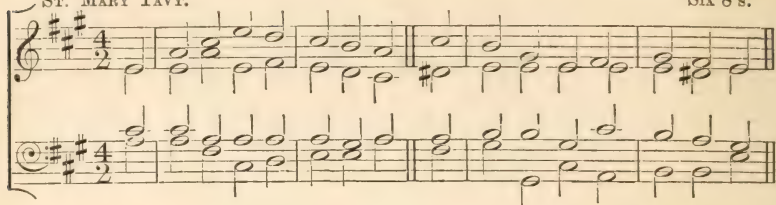
ST. JUSTIN. Six 8's.

A-men.

# 187    ♪ Thou, Whose wondrous love had given.

ST. MARY TAVY.

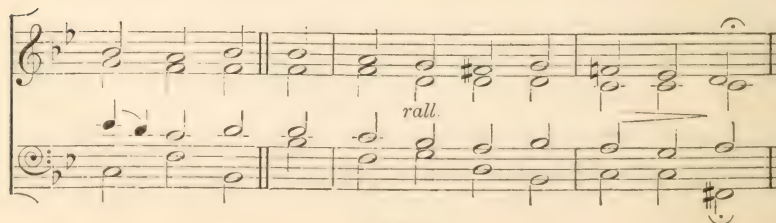
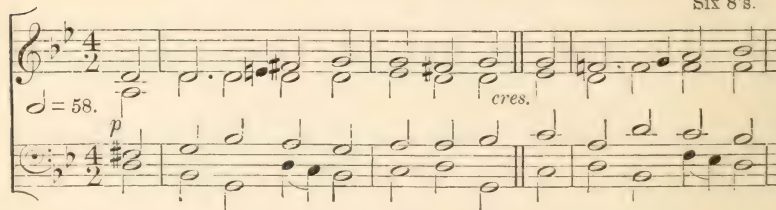
Six 8's.



A-men.

# 188    ♪ world! behold upon the Tree.

Six 8's.



*mf a tempo.* *cres.*

*f* *dim. e rall.* A - men.

# 189 Victim Divine, Thy grace we claim.

VICTIM DIVINE.

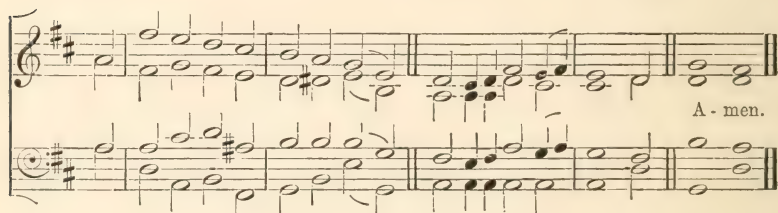
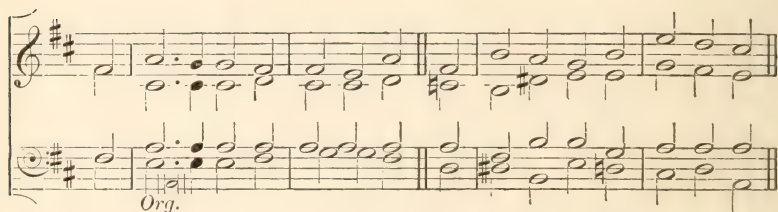
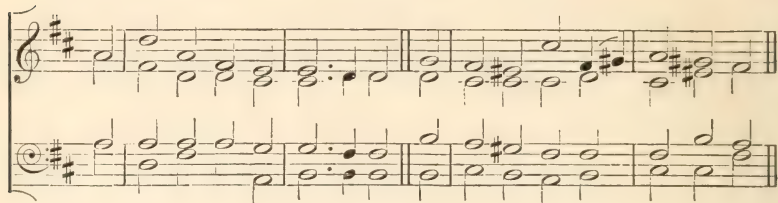
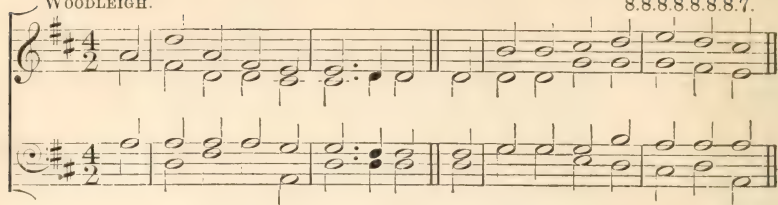
Six 8's.

$\text{♩} = 72.$

A : men.

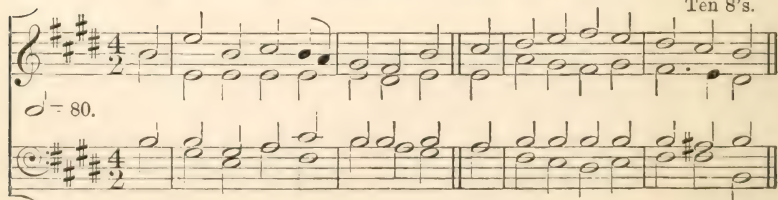
WOODLEIGH.

8.8.8.8.8.8.7.

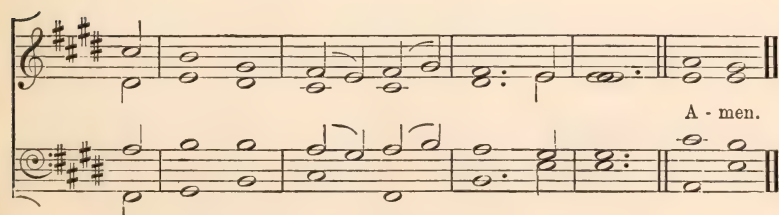
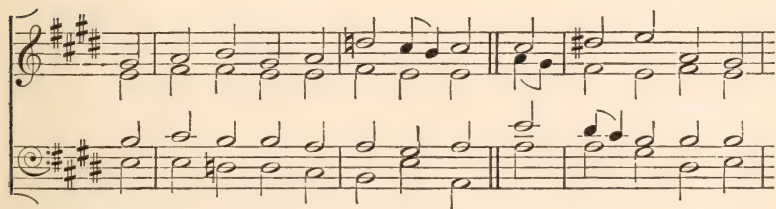
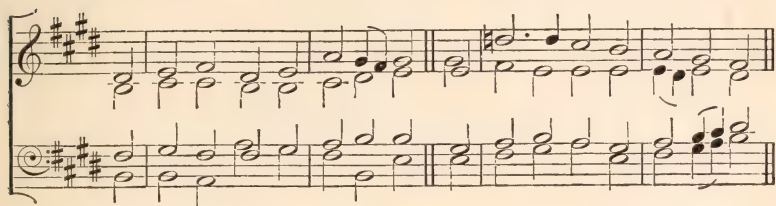
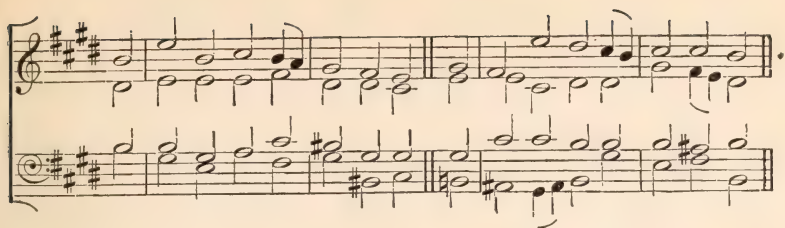


Ten 8's.

♩ = 80.



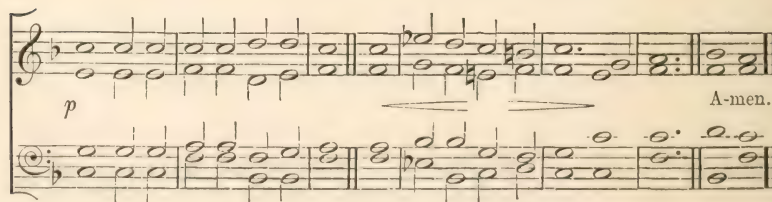
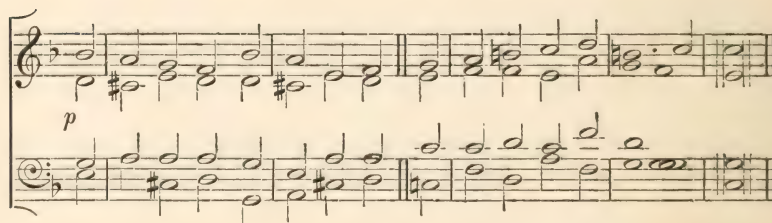
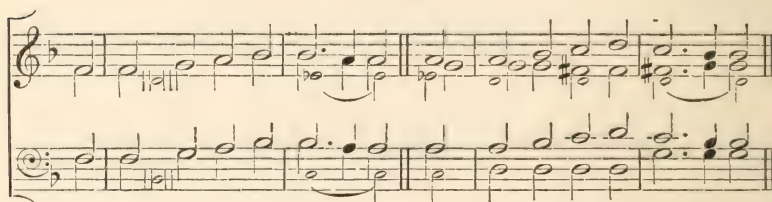
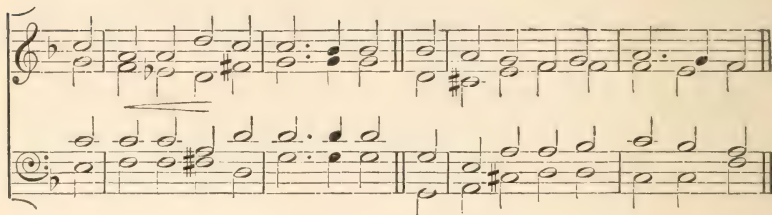
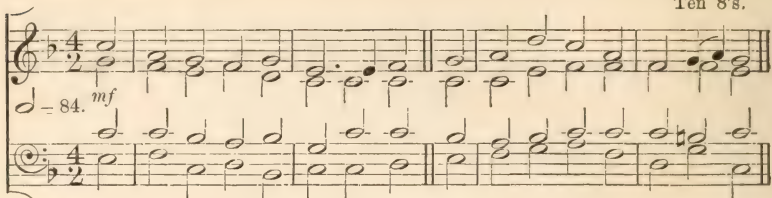


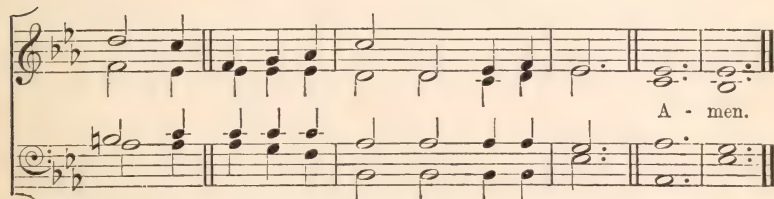
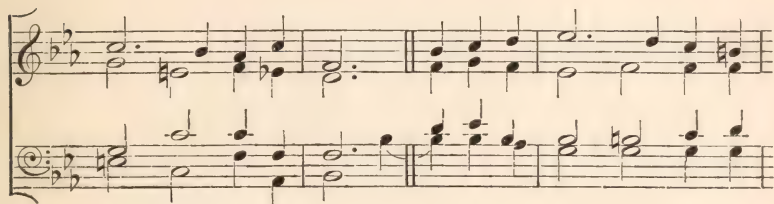
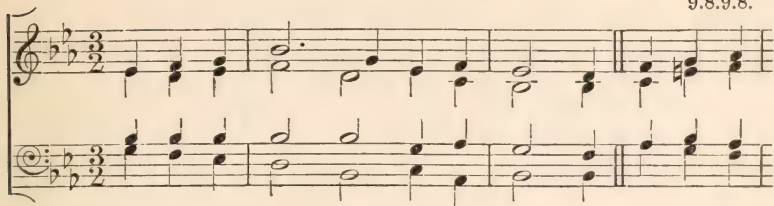


# 192 Thrice=Holy Name! that sweeter sounds.

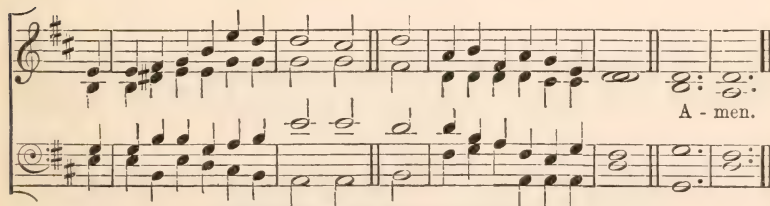
NOMEN TERSANCTUM.

Ten 8's.





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9.9.9.9.

First system of music for 'Rest of the weary.' It consists of a treble and bass staff in 3/2 time, key of D major. The tempo is marked '♩ = 84.' and the dynamics are 'p' (piano) and 'cres.' (crescendo). The music features a melody in the treble staff and a supporting bass line in the bass staff.

Second system of music for 'Rest of the weary.' It continues the melody and bass line from the first system. Dynamics include 'f' (forte) and 'dim.' (diminuendo). The system ends with a double bar line.

Third system of music for 'Rest of the weary.' It continues the melody and bass line. The system concludes with the text 'A . men.' written below the staff.

## 196 O Lord, my God, do Thou Thy holy will.

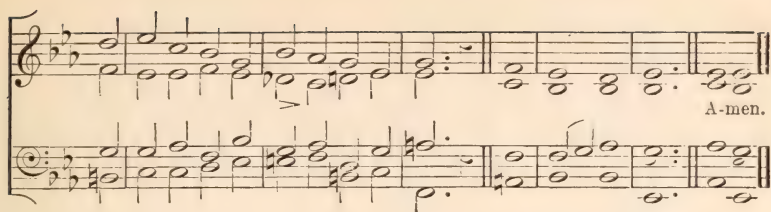
KEBLE.

10.4.10.4.10.4.

First system of music for 'O Lord, my God, do Thou Thy holy will.' It consists of a treble and bass staff in 4/2 time, key of B-flat major. The tempo is marked 'Smoothly.' The music features a melody in the treble staff and a supporting bass line in the bass staff.

Second system of music for 'O Lord, my God, do Thou Thy holy will.' It continues the melody and bass line from the first system. The system ends with a double bar line.

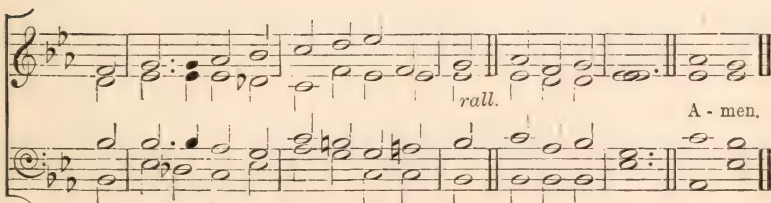
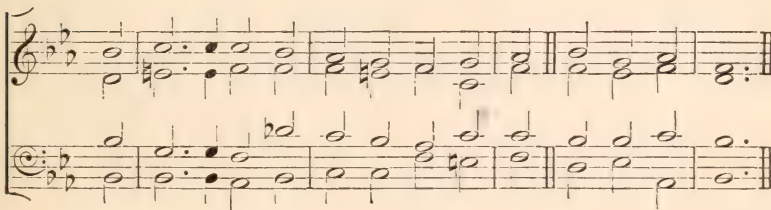
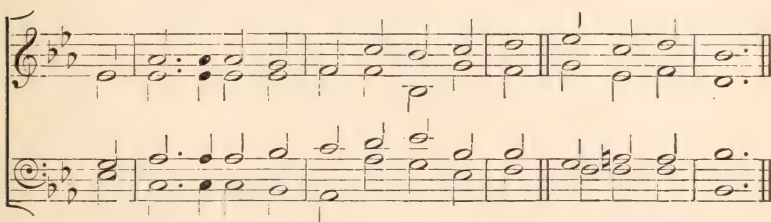
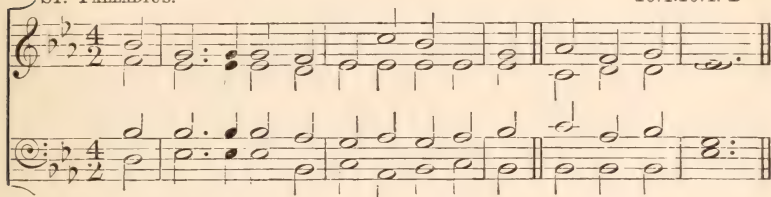




# 197 Dear Lord, I now respond to Thy sweet call.

ST. PALLADIUS.

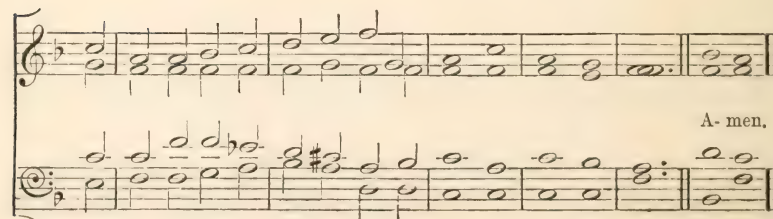
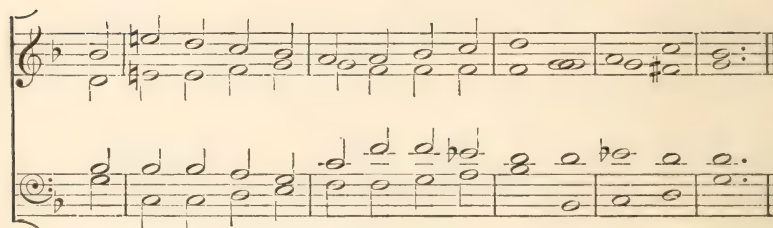
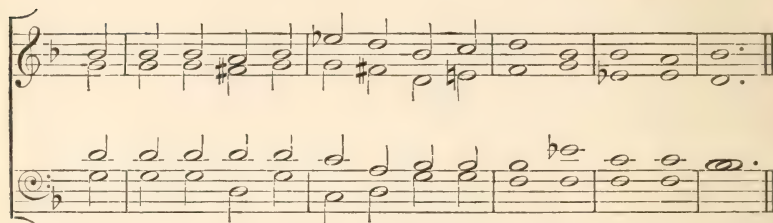
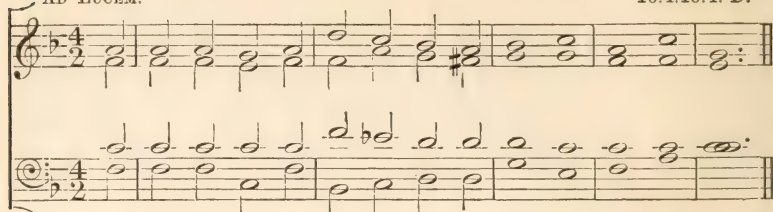
10.4.10.4. D



# 198 I do not ask, O Lord, that life may be.

AD LUCEM.

10.4.10.4. D.

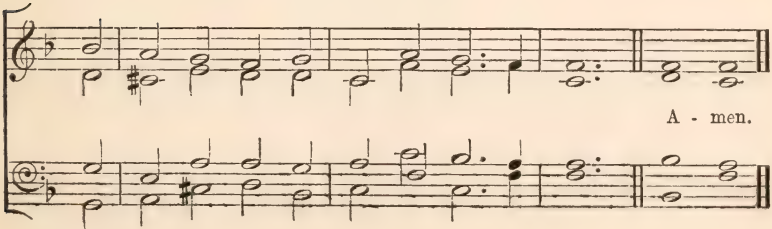
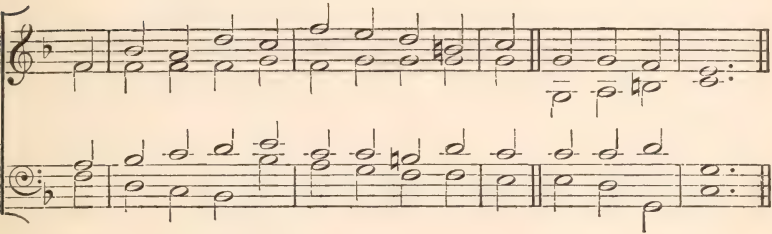
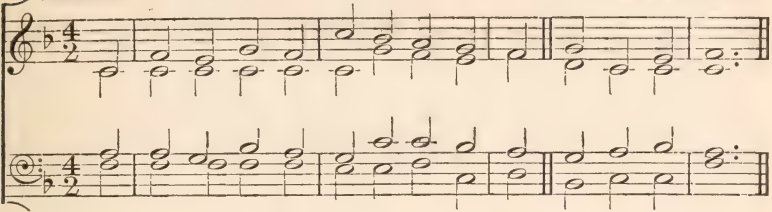


A-men,

199 Jesus, Who calledst little ones to Thee.

WHATLEY.

10.4.10.4.10.10.



First system of the musical score for 'Lead, kindly Light.' It consists of a treble and bass staff in 4/2 time. The tempo is marked '♩ = 100.' and the dynamics include 'cres.' (crescendo). The key signature has one sharp (F#).

Second system of the musical score. It continues the melody and accompaniment. Dynamics include 'p' (piano) and 'cres.' (crescendo).

Third system of the musical score. Dynamics include 'mf' (mezzo-forte).

Fourth system of the musical score. Dynamics include 'dim.' (diminuendo) and 'A - men.' (Amen).

## 201 Thou didst leave Thy Throne and Thy kingly crown.

VENI, DOMINE JESU.

10.8.11.8.8.8.

Musical score for 'Thou didst leave Thy Throne and Thy kingly crown.' It consists of a treble and bass staff in 4/2 time. The key signature has two flats (Bb and Eb). The tempo is marked 'VENI, DOMINE JESU.' and the dynamics include '10.8.11.8.8.8.'



CHORUS.

*p* *rit.* *pp*

come to my heart, Lord Je - sus, There is room in my heart for Thee. A-men.

*pp*

## 202 Hear, O Jesu, Israel's Shepherd, hear us.

10.9.10.9.

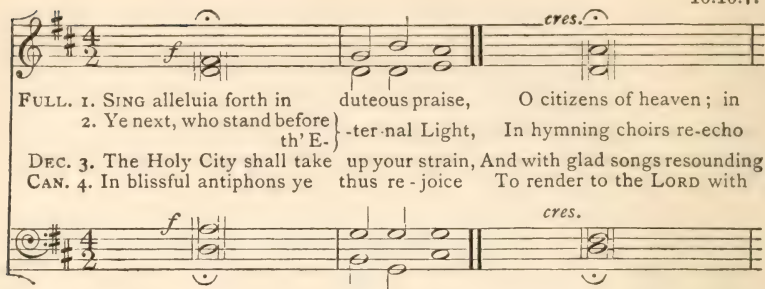
*p*

*mf*

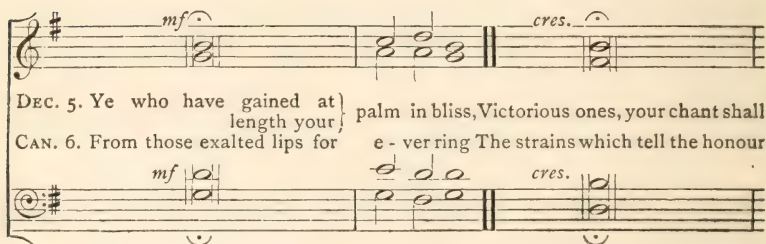
*p*

*rall.* A - men.

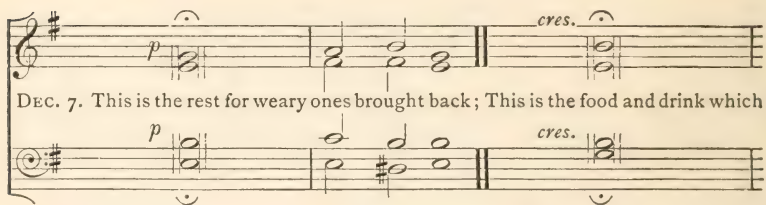
10.10.7.



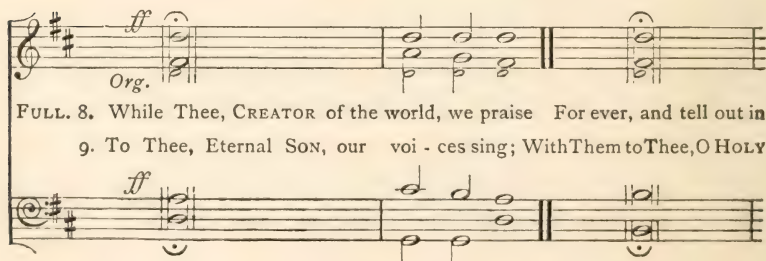
**FULL. 1.** SING alleluia forth in duteous praise, O citizens of heaven; in  
 2. Ye next, who stand before th' E-ter-nal Light, In hymning choirs re-echo  
**DEC. 3.** The Holy City shall take up your strain, And with glad songs resounding  
**CAN. 4.** In blissful antiphons ye thus re-joice To render to the LORD with



**DEC. 5.** Ye who have gained at length your palm in bliss, Victorious ones, your chant shall  
**CAN. 6.** From those exalted lips for e-ver ring The strains which tell the honour



**DEC. 7.** This is the rest for weary ones brought back; This is the food and drink which



**FULL. 8.** While Thee, CREATOR of the world, we praise For ever, and tell out in  
 9. To Thee, Eternal SON, our voi-ces sing; With Them to Thee, O HOLY

SING ALLELUIA FORTH IN DUTEOUS PRAISE.

sweet notes raise An end - less Al - le - lu - ia.  
 to the height An end - less Al - le - lu - ia.  
 wake a - gain An end - less Al - le - lu - ia.  
 thank - ful voice An end - less Al - le - lu - ia.

still be this,— An end - less Al - le - lu - ia.  
 of your KING,— An end - less Al - le - lu - ia.

none shall lack,— An end - less Al - le - lu - ia.

sweet - est lays An end - less Al - le - lu - ia;  
 Ghost, we bring, An end - less Al - le - lu - ia. A - men.

TREBLE.  
ALTO.

1. Great Giver of all good, to Thee a - gain We humbly now present, in

TENOR.  
BASS.

ACCOMP.

\* Full Org. ff

2. To Thee, in Whom we live and move, we come To praise Thee for the sheaves brought  
3. Thou dost prepare our corn, and year by year Be-fore Thine al-tar, Lõrd, will  
4. Thine was the for-mer and the lat-ter rain, En-rich-ing earth, and call-ing

5. Thou openest wide, Great Gõd, Thy bounteous hand, And far and wide ascends from  
6. Thou fill-est all that live with plen-teous-ness; They, in return, Thy Sacred

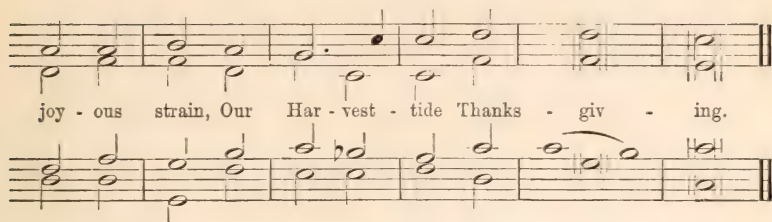
mp

Full Swell.

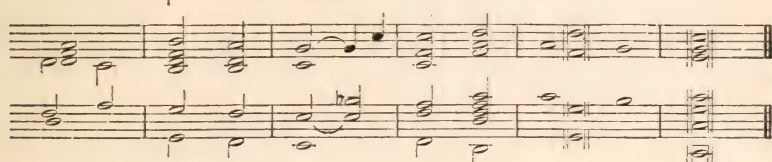
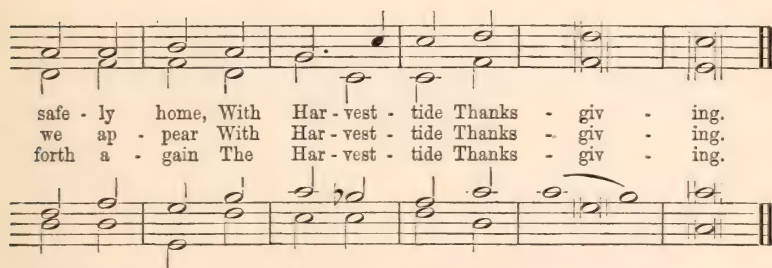
\* These three bars should be first given out on the *Full Organ*, and afterwards repeated by the Voices alone.



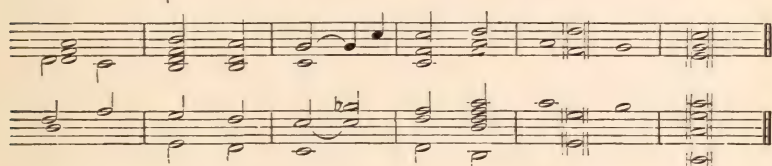
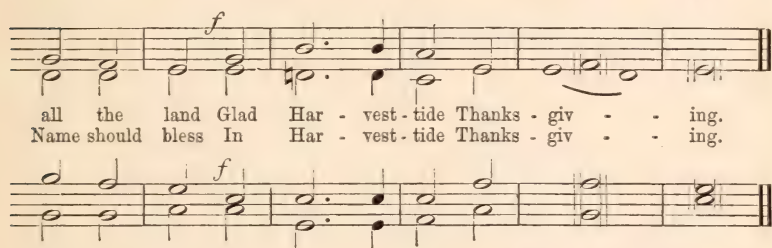
# THE HARVEST-TIDE THANKSGIVING.



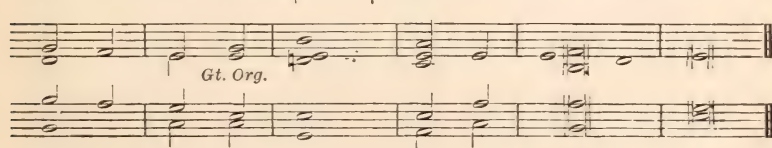
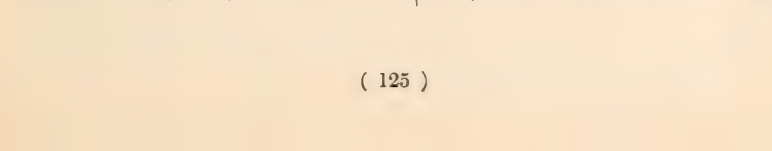
joy - ous strain, Our Har - vest - tide Thanks - giv - ing.

safe - ly home, With Har - vest - tide Thanks - giv - ing.  
we ap - pear With Har - vest - tide Thanks - giv - ing.  
forth a - gain The Har - vest - tide Thanks - giv - ing.

all the land Glad Har - vest - tide Thanks - giv - ing.  
Name should bless In Har - vest - tide Thanks - giv - ing.

Gt. Org.

# THE HARVEST-TIDE THANKSGIVING

*mp*

7. Thy clouds drop fatness on the teem-ing earth, Accept these festal songs of  
 8. The year is crown'd with goodness, Lord, by Thee; Then meet it is that aye should

*mp*

*Swell.*

*mf*

9. On every side the lit - tle hills re - joice, On every side sounds forth the  
 10. The valleys, thick with corn, do laugh and sing, Let all, who sow and reap, to -  
 11. For all the blessings, Lord, Thy mer - cy gave, Praise we with this best member

*mf*

*Choir Org.*

*f*

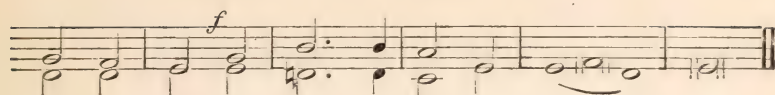
12. To Thee, O Trinity, in U - ni - ty, All glory, laud and endless homage be In

*f*

*Full Org.*

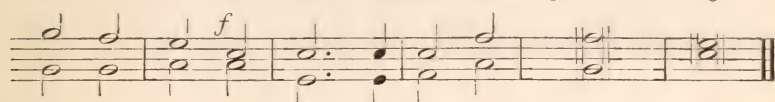
# THE HARVEST-TIDE THANKSGIVING.

*f*



"rey - 'rent mirth," This Har - vest-tide Thanks - giv - - ing.  
of - fer'd be The Har - vest-tide Thanks - giv - - ing.

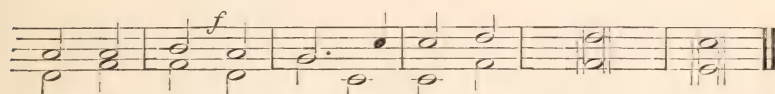
*f*



*Gt.*

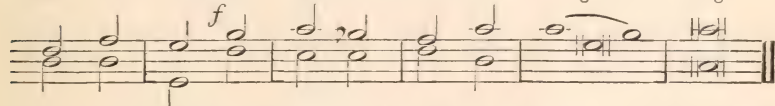


*f*

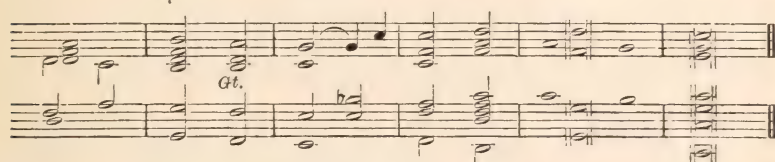


grate - ful voice Of Har - vest - tide Thanks - giv - - ing.  
ge - ther bring Their Har - vest - tide Thanks - giv - - ing.  
that we have In Har - vest - tide Thanks - giv - - ing.

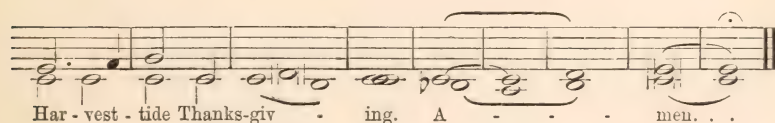
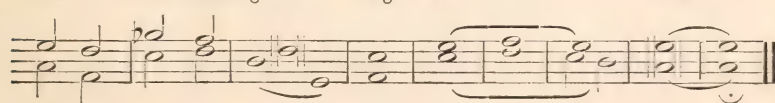
*f*



*Gt.*



Har - vest - tide Thanks-giv - - ing. A - - - men. . .

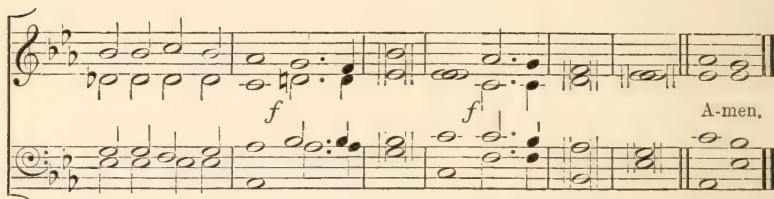
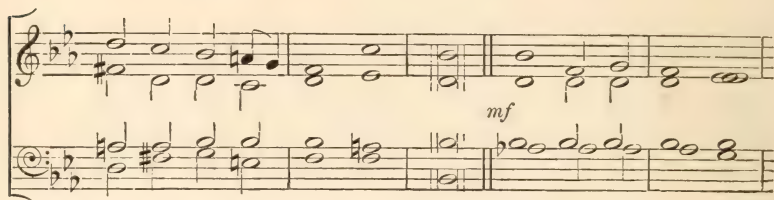
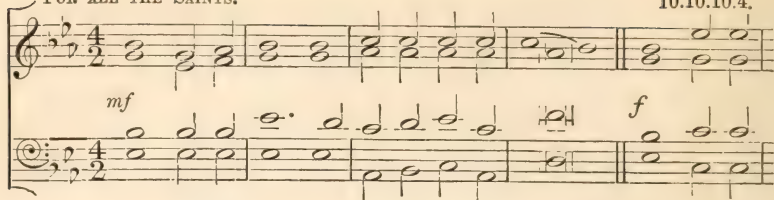




## 205

## For all the Saints.

FOR ALL THE SAINTS.

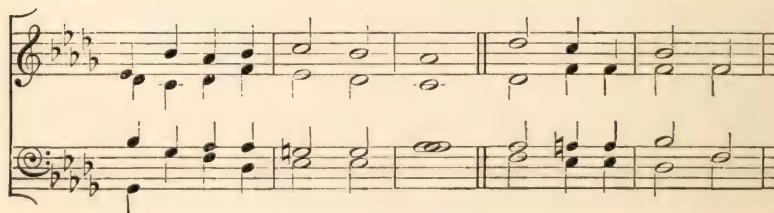
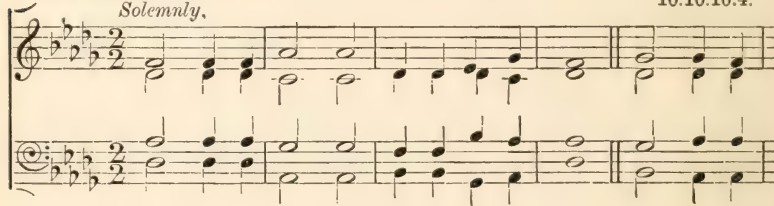
10.10.10.4.



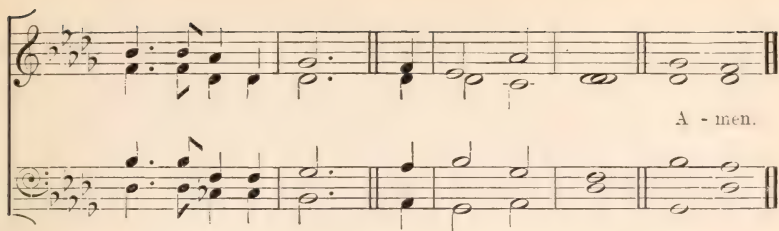
## 206 Sleep on, beloved, sleep, and take thy rest.

THE BLESSED REST.  
*Solemnly,*

10.10.10.4.







207

# Abide with me.

(1st Setting.)

10.10.10.10.

*p*

Abide with me; fast falls the e - ven - tide; The darkness deepens;

*p*

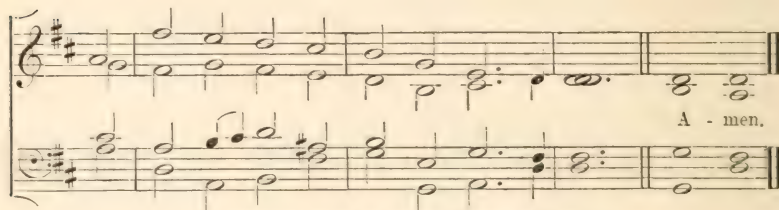
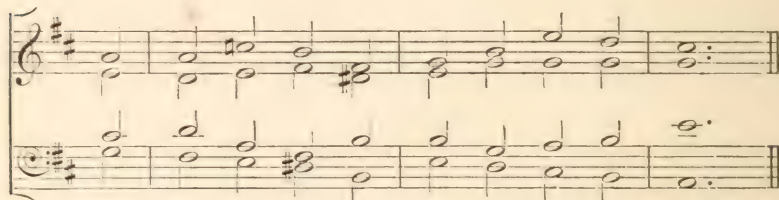
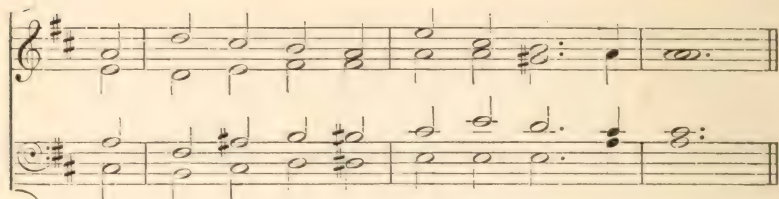
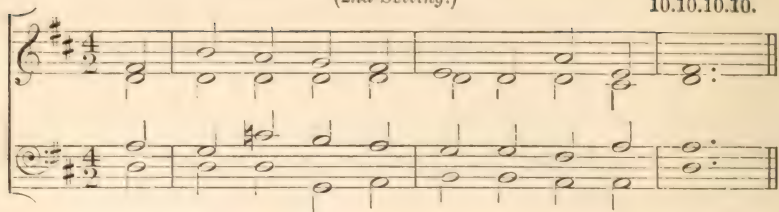
Lord, with me a - bid; When other helpers fail, and comforts flee;

Help of the helpless, O a - bid with me. A - men.

## Abide with me.

(2nd Setting.)

10.10.10.10.

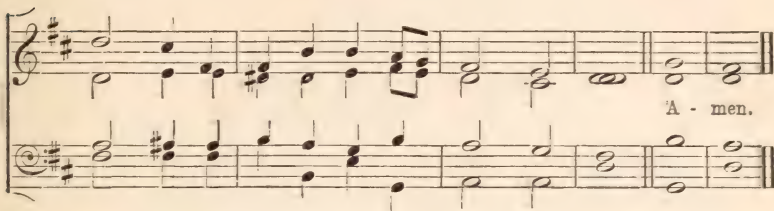
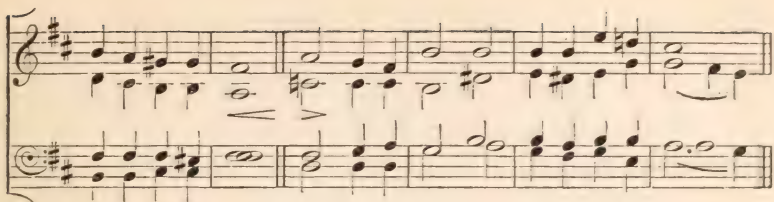


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## 209 There, O my Lord, I see Thee face to face.

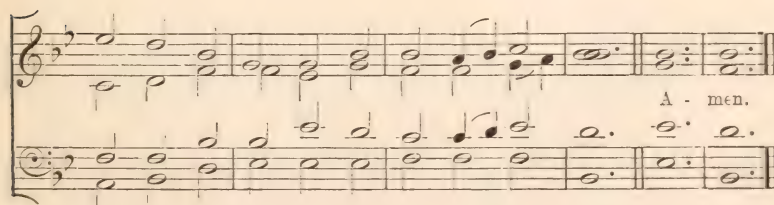
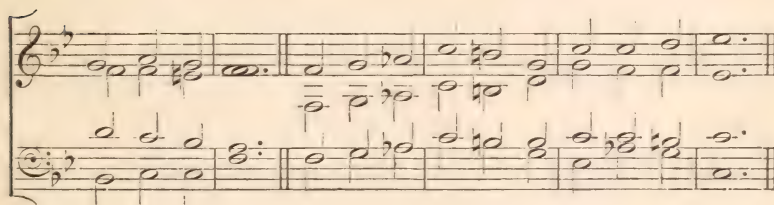
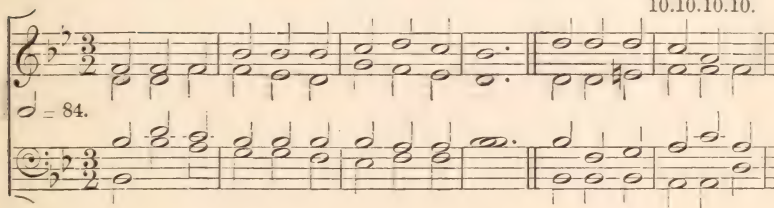
10.10.10.10.





## 210 Honour and glory, thanksgiving and praise.

10.10.10.10.



10.10.10.10.

104. *mf* *cres.*

*mf*

*cres.* A - men.

## 212 Saviour, again to Thy dear Name we raise.

10.10.10.10.

100. *p*

*cres.*



*f* *dim. e rall.* A - men.

# 213 The day is gently sinking to a close.

(1st Setting.)

Six 10's.

*Smooth.*  
♩ = 88. *p*

*cres.* *f*

*Slower.* ♩ = 69. *p*  
*dim.*

*f* *rit.* A - men.

(2nd Setting).

Six 10's..

*p*

The day is gently sink - ing to a close, Fainter and yet more faint the

*cres.* *f*

sunlight glows, O Brightness of Thy Father's Glo - ry, Thou, . . . E - ter - nal

*pp*

Light of Light, be with us now: Where Thou art present, darkness cannot be:

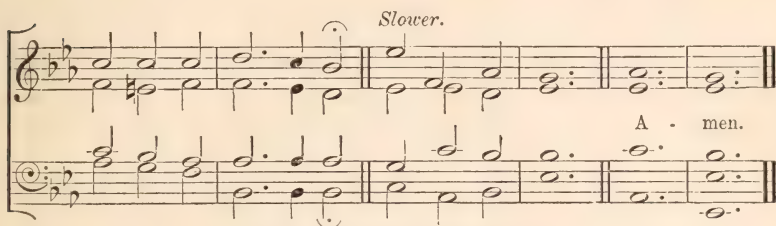
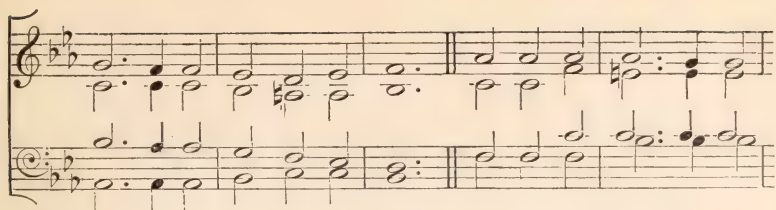
*cres.* *dim.* *rit.*

Midnight is glo - rious noon, O Lord, with Thee. A - men.

## 215 More love, O Christ, to Thee, more love to Thee.

10.10.12.4.

More love, O Christ, to Thee, more love to Thee.



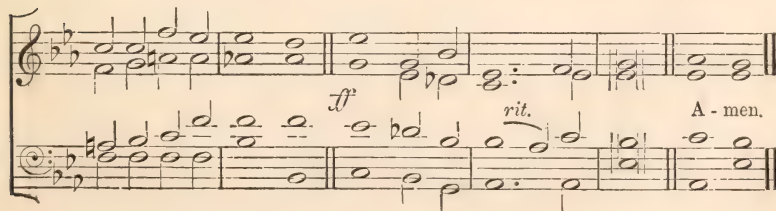
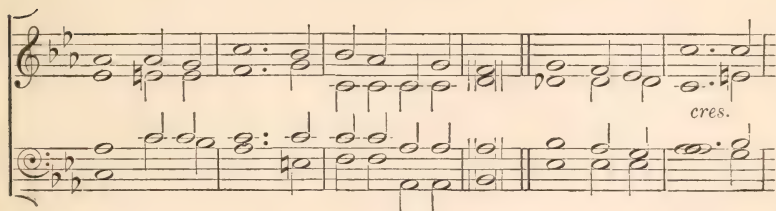
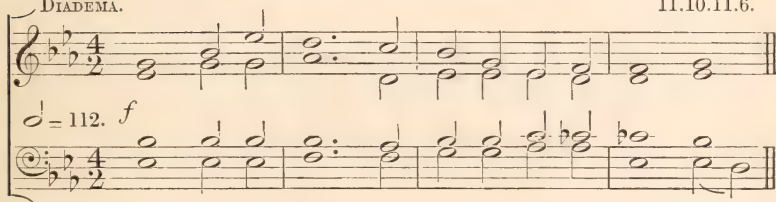
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216

# Still will we trust.

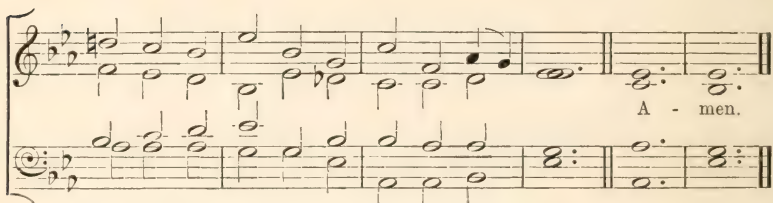
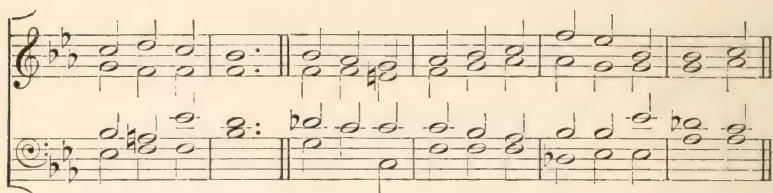
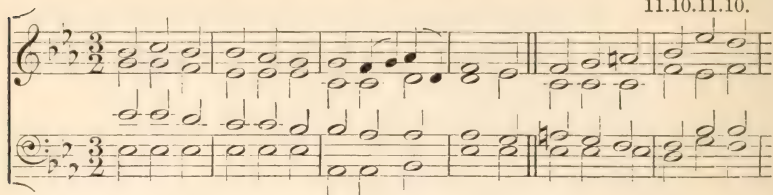
DIADEMA.

11.10.11.6.



# 217 Brightest and best of the sons of the morning.

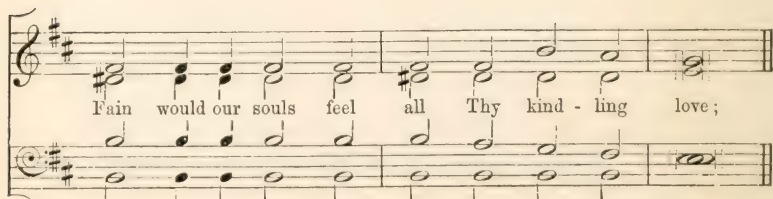
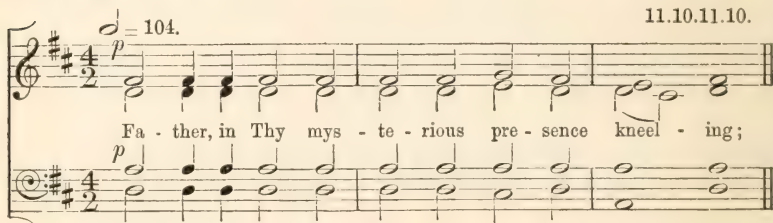
11.10.11.10.



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# 218 Father, in Thy mysterious presence kneeling.

11.10.11.10.





For we are weak, and need some deep re - veal - ing . .

*rall.*

Of trust, and strength, and calm-ness from a - bove. A - men.

219

○ Perfect Love.

11.10.11.10.

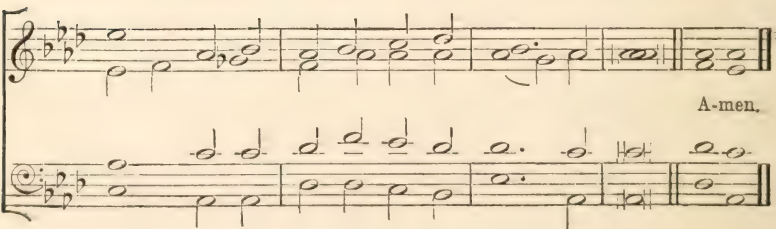
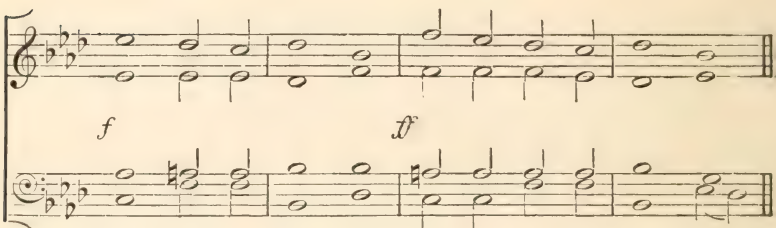
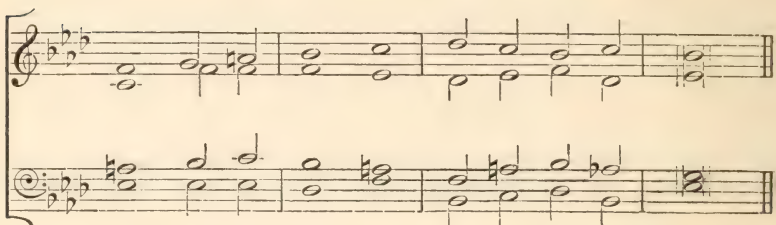
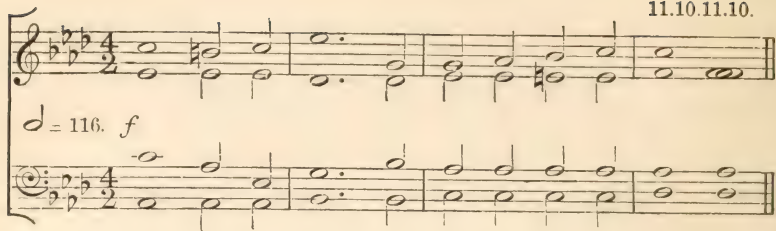
*mf*

*p*

*cres.*

A - men.

11.10.11.10.



# 221 Bark ! bark, my soul : angelic songs are swelling.

PILGRIMS.

11.10.11.10.9.11.

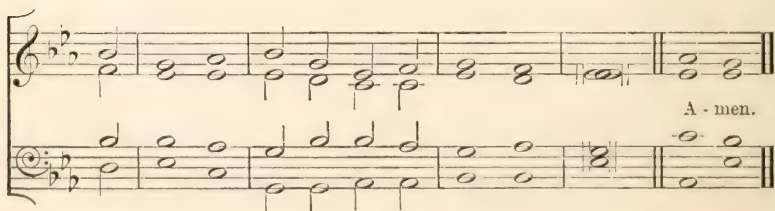
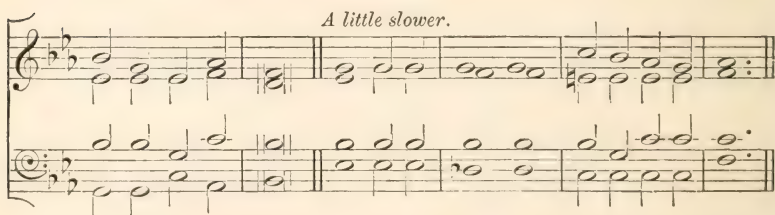
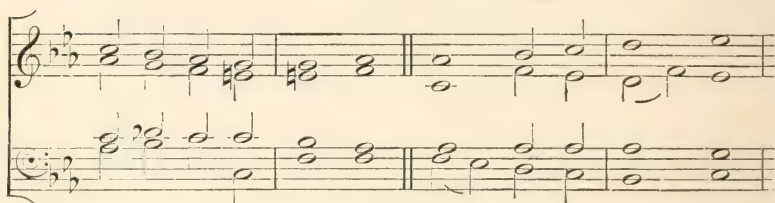
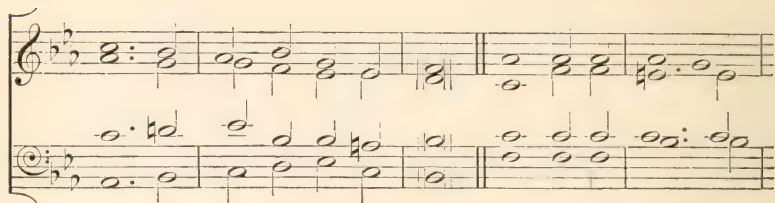
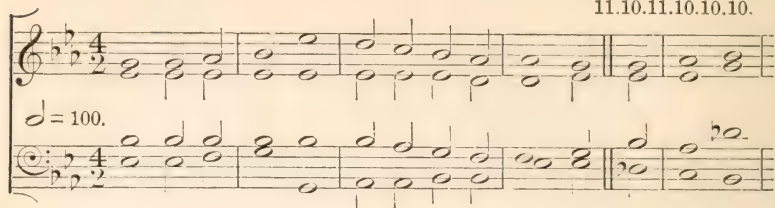
$\text{♩} = 104. f$

*p* *pp*

*f* *rit.* A - men.

# 222 Thou knowest, Lord, the weariness and sorrow.

11.10.11.10.10.10.





## 223

## Lord of our life.

CLOISTERS.

11.11.11.5.

*p*

*pp* *cres -*

*cen do.* *f* *A - men.*

## 224 Now God be with us, for the night is closing.

HOREB.

11.11.11.5.

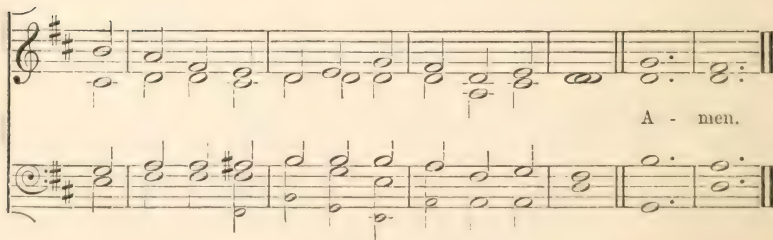
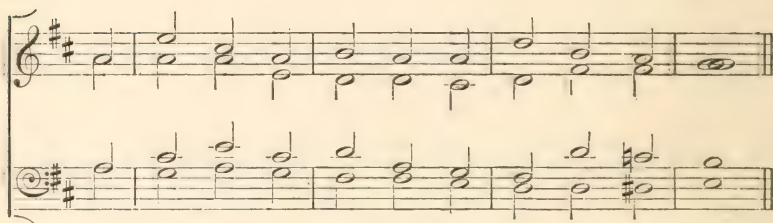
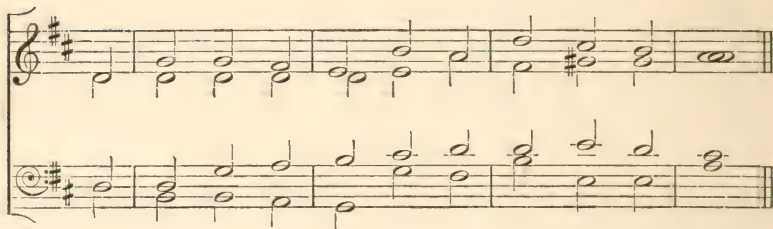
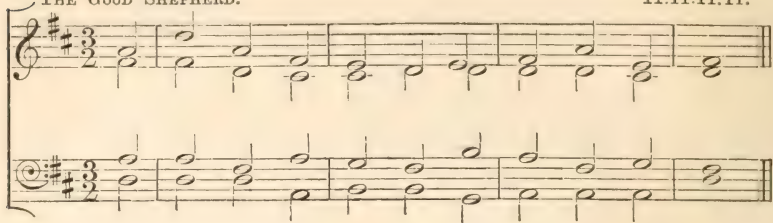
$\text{♩} = 100.$

*A - men.*

# 225 I met the Good Shepherd just now on the plain.

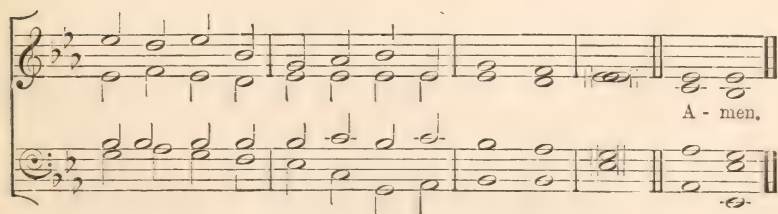
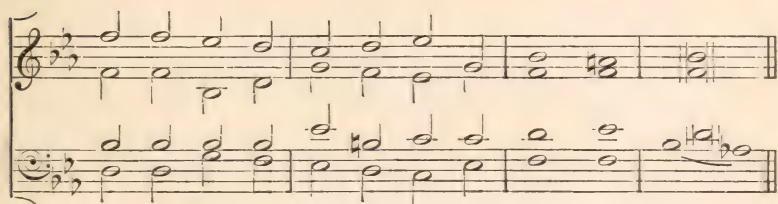
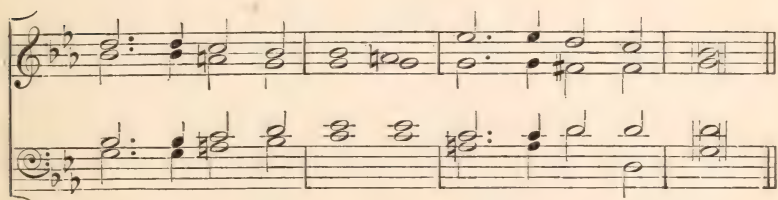
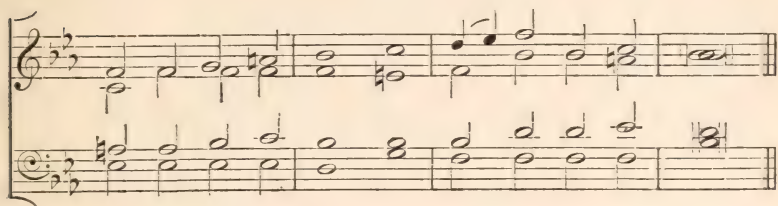
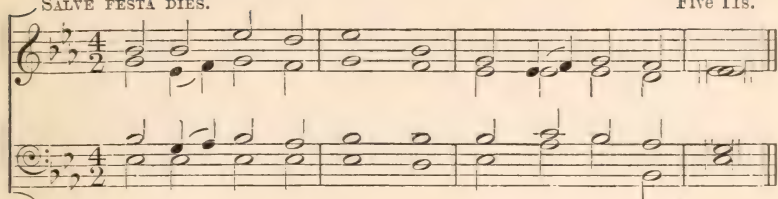
THE GOOD SHEPHERD.

11.11.11.11.



SALVE FESTA DIES.

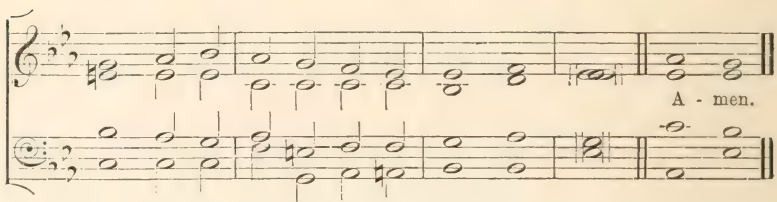
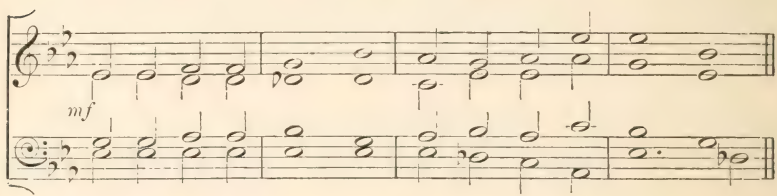
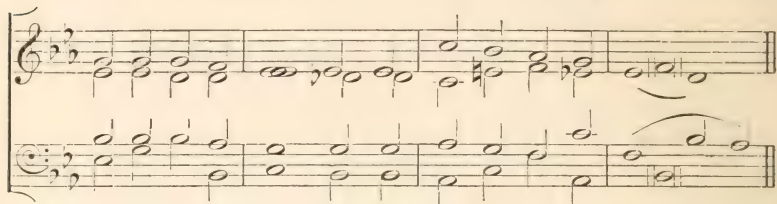
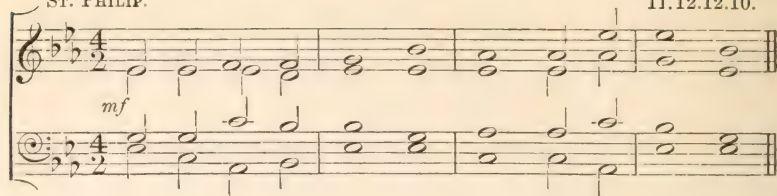
Five 11s.



# 227    Holy, Holy, Holy, Lord God Almighty.

ST. PHILIP.

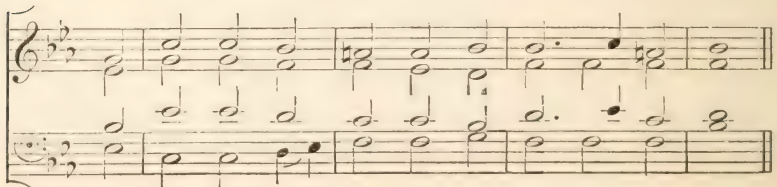
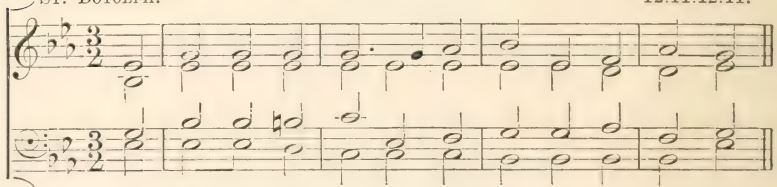
11.12.12.10.



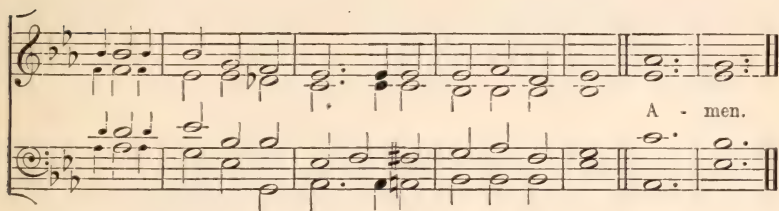
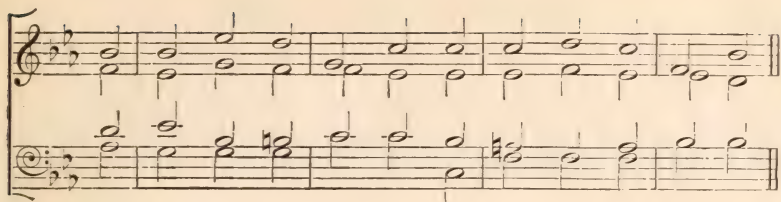
# 228    Come to the merciful Saviour.

ST. BOTOLPH.

12.11.12.11.





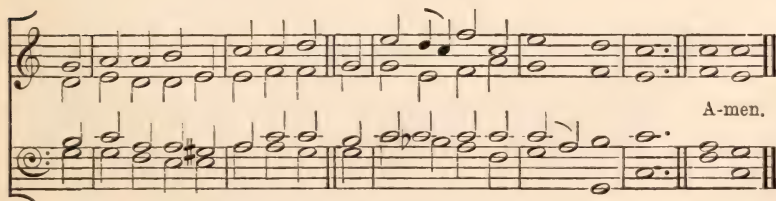
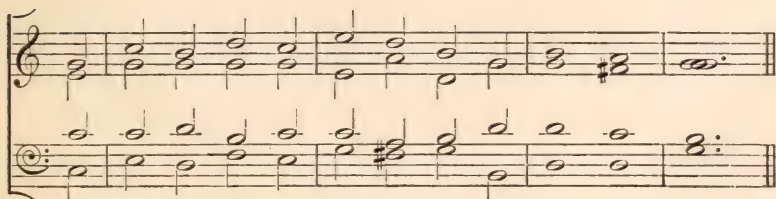
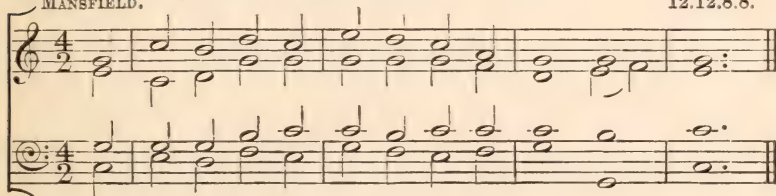


229

Ye of the Father loved.

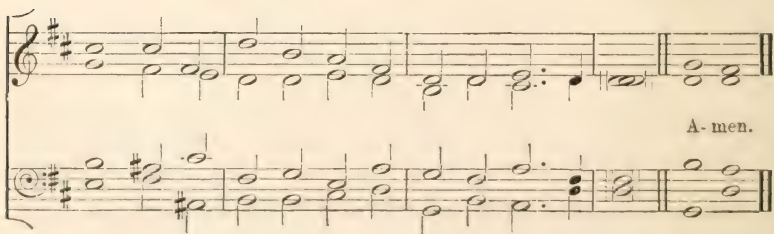
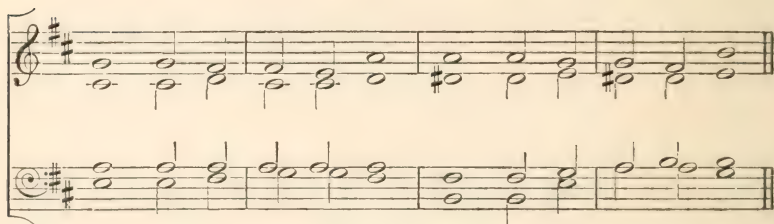
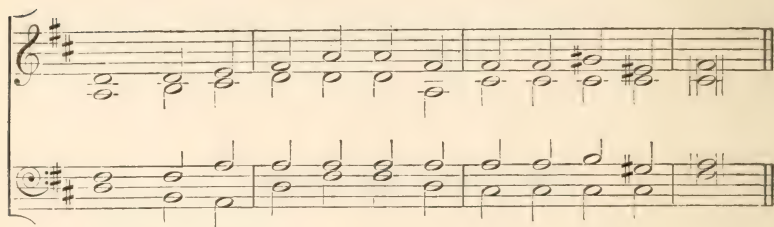
MANSFIELD.

12.12.8.8.



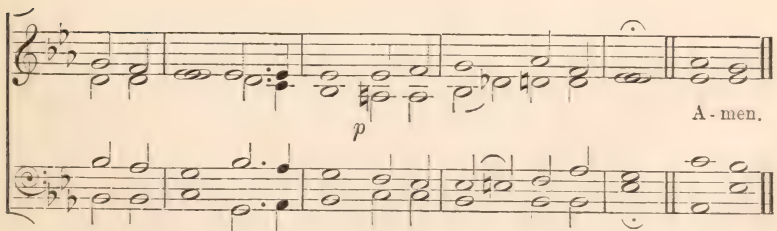
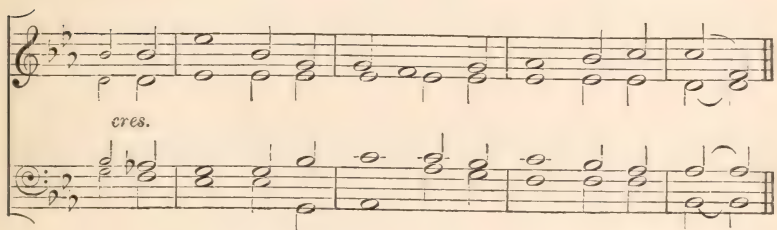
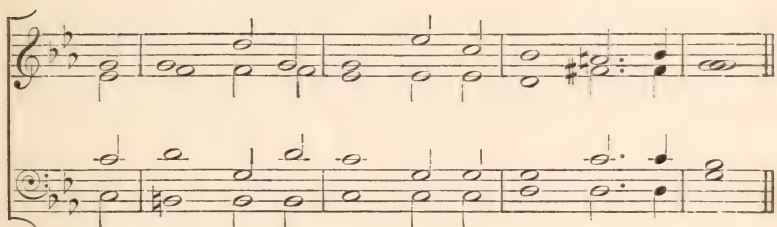
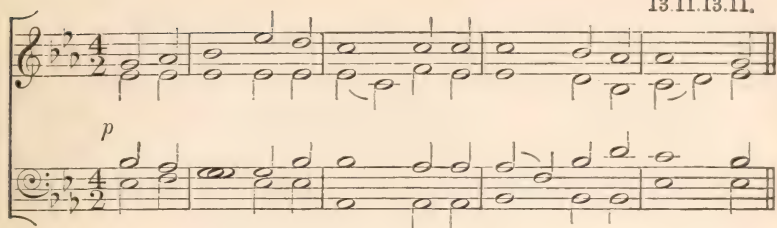
HOLY DAY.

12.12.12.12.



A-men.

13 11.13.11.



*Allegro.*  $\text{♩} = 126.$ 

Six 14's.

*mf*

It was the ve - ry noon of night; the stars a - bove the fold, . . More

*mf*

*p*

sure than clock or chim - ing bell, the hour of mid - night told: When

*p*

*cres.*

from the heav'n's there came a voice, and forms were seen to shine, . . Still

*cen - do.*

bright - ning as the mu - sic rose with light and love di - vine. With

*f*

love di - vine, the song be - gan; there shone a light se - rene: O,



who hath heard what I have heard, or seen what I have seen? O,

*rit.*  
who hath heard what I... have heard, or seen what I have seen?

## 233 Alleluia! Alleluia! hearts and voices heavenward raise.

15 15.15.15.

$\text{♩} = 84.$

*f*

A-men.

# 234 High in heaven the sun shines his worship to Thee.

WALSINGHAM.

Irregular.

High in heaven the sun Shines his wor - ship to Thee;

*Organ ad lib.*

The bird in the brightness Sings his hymn from the tree,

Thou art praised on the earth, Thou art praised in the sky,

Last comes Thine own crea - ture, To praise Thee, Most High. . . A - men.

# 235 I know not what may befall me.

ONUS MEUM LEVE.

Irregular.

*Slow.*

A-men.

## 236 In sweet consent let all the Anthem sing.

P.M.

In sweet consent let all the an - them sing, Al - le - lu - ia;

Come, all earth's peoples, praise the E - ter - nal King: Al - le - lu - ia.

Shout, choirs of angels, shout through-out the sky, Al - le - lu - ia;

And, ye blest souls in Para-dise, re - ply, Al - le - lu - ia. A-men.

Irregular.

Let all . . our breth - ren join in one, To

lift the heart and voice, The Lord hath done great things for us, And

there-fore we re - joice, and there-fore we re - joice! For the

har - vest of by - gone a - ges, In the hope of the com - ing



days, Go in - to His gates with thank - ful - ness, And

*Verses 2 & 3.* *Last Verse.*  
in - to His courts with praise. We praise. A - men.

## 238 Let us all in concert sing Alleluia!

*Irregular.*  
*f*  
Let us all in concert sing Al - le - lu - ia! Let the people echoing ring,

*ff*  
Praising the E - ter - nal King, Al - le - lu - ia.

## Little beam of rosy light.

*Slowly.*

*mf*  
BASSES.

Lit - tle beam of ro - sy light, Who has made you shine so

*Slowly.*  
ORG.

SOPRANOS. "Tis our Fa - - ther."

Lit - tle bird, with gold - en

TENORS.

bright?

*cres.*

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# LITTLE BEAM OF ROSY LIGHT.

"'Tis our Fa - ther, 'Tis our

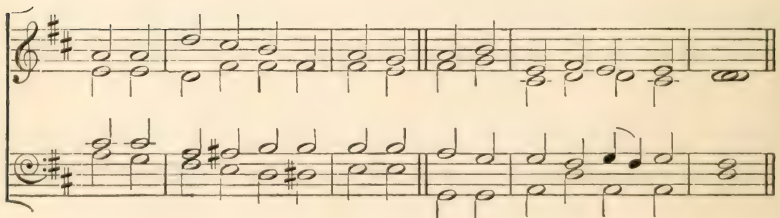
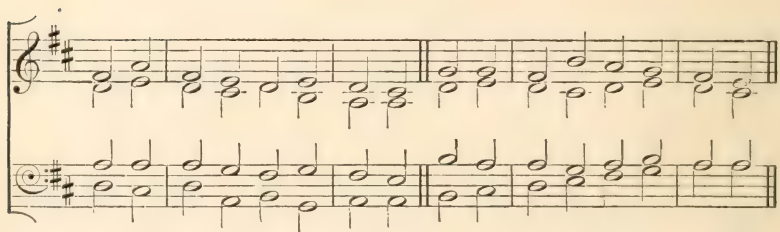
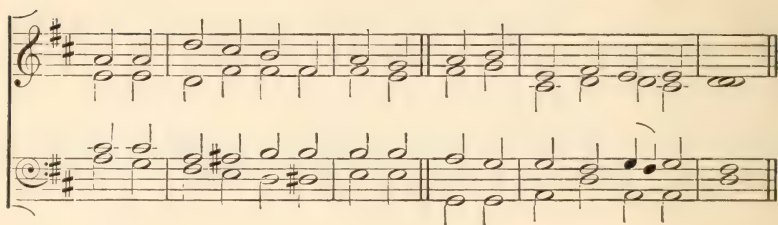
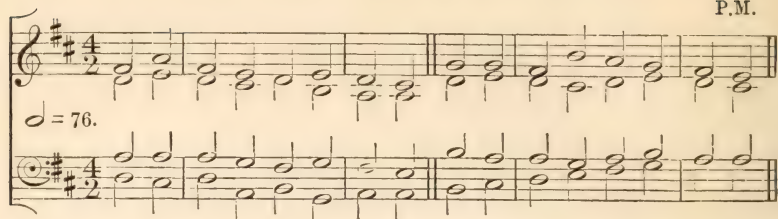
wing, Who has taught you how to sing?

Fa - ther, God a - bove; He has made us,

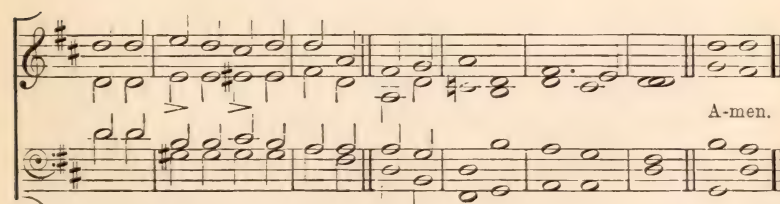
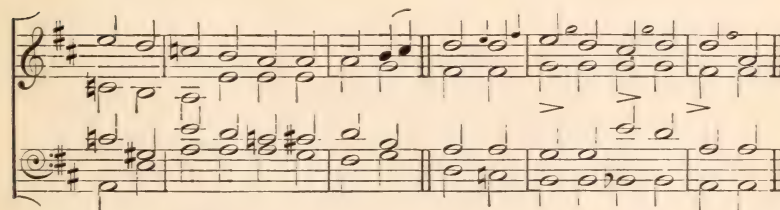
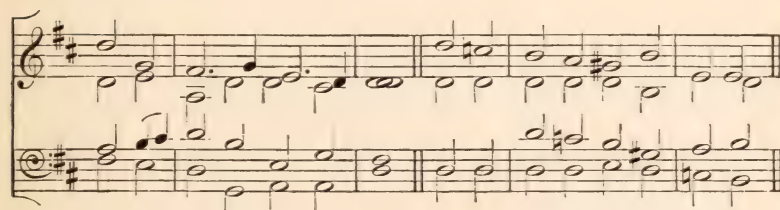
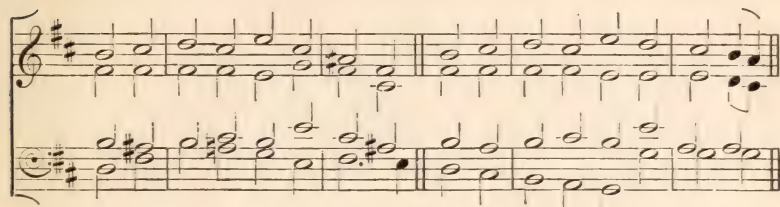
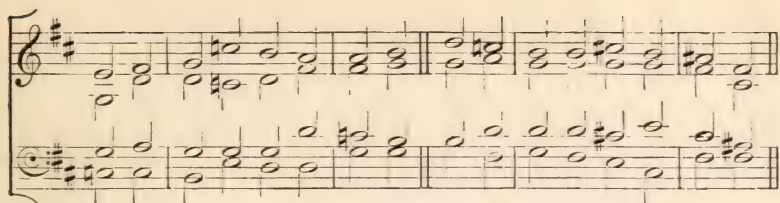
*rall.*

He is love." A - men,

*rall.*







A-men.

## THE GOOD SHEPHERD.

TREBLES ONLY.

P.M.

I was wan-der-ing and wea-ry, When my Sa-viour came

to me; For the ways of sin grew drea-ry, And the world had ceas'd to

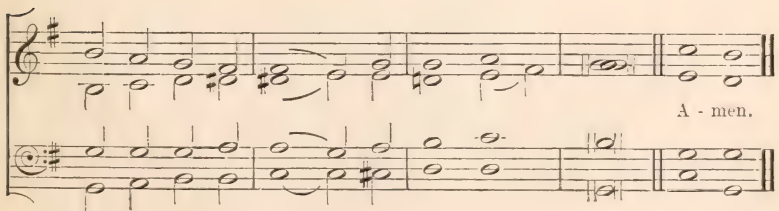
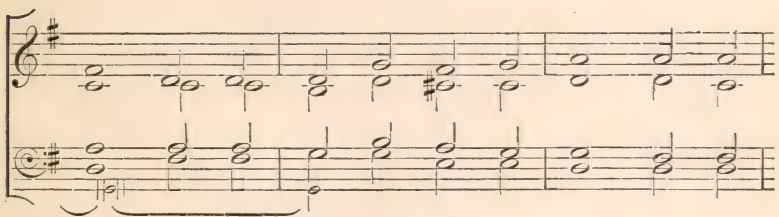
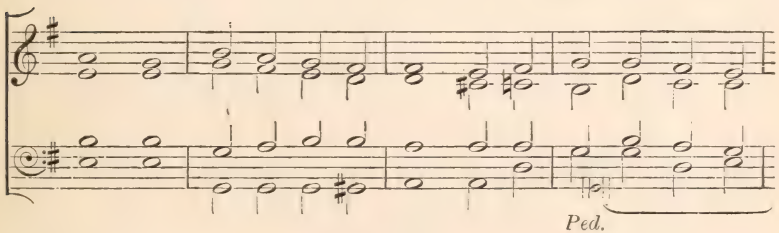
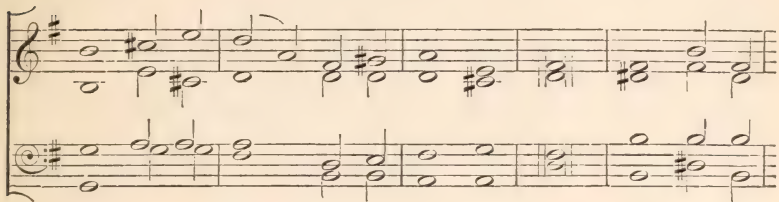
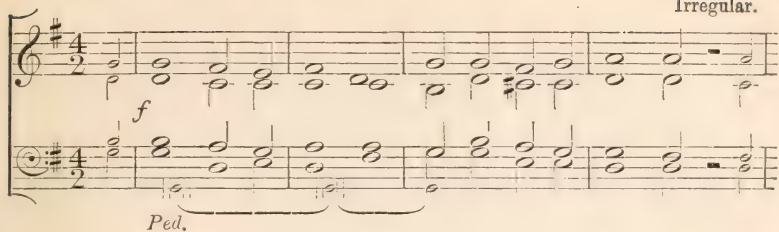
woo me: And I thought I heard Him say, As He came a-long His

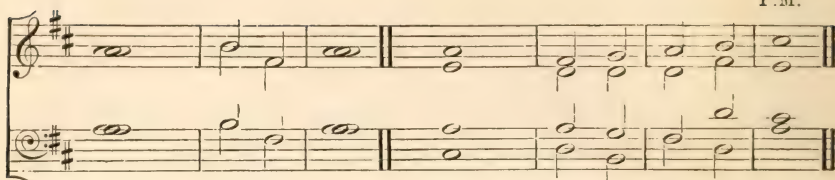
CHORUS. cres.

way, O wand'ring souls! come near Me; My sheep should nev-er

*f* I am the Shep-herd true.

fear Me: I am the Shepherd, the Shep-herd true. A-men.





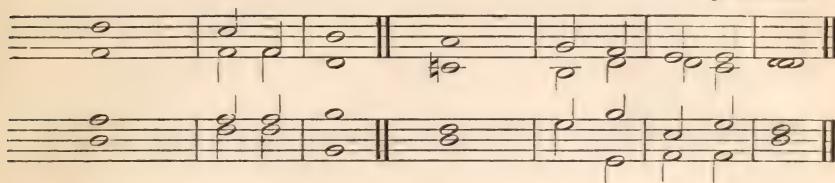
*I will sing unto the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea.*

<i>f</i> 1 THE foe behind,	deep be-	fore,	Our hosts have	dared and	past the	sea :
2 Lift up, lift up	voi - ces	now!	The whole	world re-	joi - ces	now!
<i>f</i> 3 Happy morrow,	turning sor-	row Into	peace and	mirth!	Bondage end-	ing, Love des-
<i>p</i> 4 No longer must	mourn-ers	weep,	Nor call de-	part - ed	Christians	dead
<i>mf</i> 5 Now, once	more, Eden's	door Open	stands to	mor - tal	eyes :	<i>f</i> For CHRIST
						hath
<i>p</i> 6 It is not exile,	rest on	high :	It is not	sad - ness,	peace from	strife :
<i>f</i> 7 Where our ban-	ner leads us,	We may	safe - ly	go.	Where our	Chief precedes
					us,	We may
8 He shall soon	deliver from	ev' - ry	woe ;	Alleluia,	If His	paths ye
9 With loins up-	girt, and	staff in	hand,	And hasty	mien and	san-dalled
10 So shall He	collect us, di-	rect us, pro-	tect us, From	E - gypt's	strand :	So shall He
						precede us,
						and feed us,
						and
					lead us To	Ca-naan's
						land.



THE FOE BEHIND, THE DEEP BEFORE.

J. BARNBY.



1 And Pharaoh's warriors	strew the shore,	And Israel's	ran-somed	tribes are	free.
2 The LORD hath triumphed	glor-ious-ly :	The LORD shall	reign vic-	tor - ious-ly !	
3 Seals assuring, Guards secur- ing, Watch His	earth - ly	prison :	<i>f</i> Seals are shattered, Guards are	scat-tered, CHRIST hath	risen !
4 For death is hal- lowed	in - to	sleep,	And every	grave be-	comes a bed.
<i>mf</i> 5 Now at last old things past, Hope and joy and	peace be-	gin :	<i>f</i> For CHRIST hath	won, and	man shall win.
6 To fall asleep is	not to	die :	To dwell with	CHRIST is	bet - ter life.
7 His right Arm is o'er us, He our	guide will	be.	CHRIST hath		
8 Pleasures, as a river, Shall	round you	flow,	gone before us :	Christians,	fol - low ye !
9 Around the Paschal	Feast we	stand,	Alleluia,	When ye	see your Head.
			And of the	Pas - chal	Lamb we eat.
10 Toils and foes as- sailing, friends quailing, hearts failing, Shall	threat in	vain :	If He be pro- viding, presid- ing, and	guiding To	Him a- gain.
11 CHRIST our Lead- er, Monarch, Pleader, Inter- ceder, Praise we	and a-	dore :	Exultation, veneration, gratulation,	Bring-ing	e - ver- more.

For verse 12 see next page.

THE FOE BEHIND, THE DEEP BEFORE.

12. *mf* de - spis'd, and once *f* re - ject - ed, Was this Stone; that now, e -

*mf* lect - ed, To a *f* Cor - ner - stone per - fect - ed As a

*rit.* glo - rious tro - phy stands *ff* e - rect - ed. A - - men.

244

The foe behind, the deep before.

THE FOE.

(2nd Setting.)

Irregular.

VOICES IN UNISON.  $\text{♩} = 132$ .

*f* The foe be - hind, the deep be - fore, Our hosts have

dared and past the sea: And Pha - raoh's war - riors strew the

THE FOE BEHIND, THE DEEP BEFORE.

HARMONY.

shore, And Is - rael's ran - som'd tribes are free. Lift up, lift

up your voi - ces now! The whole wide world re - joi - ces

UNISON. HARMONY.

now; The Lord hath tri - umph'd glo - rious - ly!.. The Lord shall

TREBLES ONLY.

reign vic - to - rious - ly! Hap - py mor - row, Turn - ing sor - row

HARMONY (TREBLES AND TENORS).

In - to peace and mirth! Bond - age end - ing, Love de - scend - ing

# THE FOE BEHIND, THE DEEP BEFORE.

## TENORS ONLY.

O'er the earth, *f* Seals as - sur - ing, Guards se - cur - ing, Watch His

## HARMONY.

earth-ly prison : Seals are shatter'd, Guards are scat-ter'd ; Christ is *ff* risen ;

## TREBLES ONLY.

No long - er must the mourn - ers weep, Nor call de - part - ed

## *dim.*

Christians dead ; For death is hallow'd in - to sleep, And ev - 'ry grave be -

## HARMONY. *cres.*

- comes a bed. Now once more E - den's door O - pen stands to



# THE FOE BEHIND, THE DEEP BEFORE.

*cres.*

mor - tal eyes; For Christ hath risen, and man shall rise. Now at last,

*cres.*

Old things past, Hope, and joy, and peace be - gin : For Christ hath won, and

**TREBLES ONLY.** *dim.*

man shall win. It is not ex - ile, rest on high; It

is not sad-ness, peace from strife; To fall a-sleep is not to die : To

**HARMONY.**

dwell with Christ is bet - ter life. Where our ban - ner leads us

THE FOE BEHIND, THE DEEP BEFORE.

We may safe - ly go ; Where our Chief pre - cedes us,

We may face the foe. His right arm is o'er us. He our Guide will be :

Christ hath gone be - fore us, Chris-tians, fol - low ye ! A - men.

245

The way is long and dreary.

PILGRIM SONG.

Irregular.

The way is long and drea - ry, The path is bleak and bare, Our

feet are worn and wea - ry, But we will not de - spair ; More

THE WAY IS LONG AND DREARY.

he - vy was Thy bur - den, More de - so - late Thy way;

This system of musical notation is in G major (one sharp) and 4/4 time. It consists of a treble and a bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the notes.

O Lamb of God! who tak - est The sin of the world a -

This system continues the melody and accompaniment. The treble staff features a more active melodic line with eighth and sixteenth notes, while the bass staff remains mostly chordal.

- way, . . Have mer - cy up - on . . . us.

Have mer - cy up - on us.

This system includes a repeat sign at the beginning of the treble staff. The lyrics are split across two lines of music. The melody in the treble staff has a long, sweeping line that spans across the two lines of music.

\* Last line for 3rd Verse.

- way, . . Give us Thy . . . peace. A - men.

- way, Give us Thy peace

This system is marked as the last line for the 3rd verse. It features a final cadence in both staves. The lyrics are split across two lines of music, with the final line of the system being a continuation of the previous line's text.

## THE GOOD FIGHT.

*f*

We march, we march to vic - to - ry! With the Cross of the Lord be -

*f*

*J* = 96. *Gt. to 15th with Sw. coupled.*

*mf* *ff*

- fore us, With His lov - ing Eye look - ing down from the sky, And His

*mf* *ff*

*Sw.* *Gt.*

His Ho - ly Arm

Ho - ly Arm spread o'er us, His Ho - ly Arm spread o'er us. We

His Arm

*add Mixtures.* *reduce to 15th.*

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 4/2 time and G major. The piano part features a prominent bass line with octaves and chords. The vocal parts have lyrics written below the notes. Performance markings include dynamics like *f*, *mf*, and *ff*, and specific instructions for the piano part such as *Gt. to 15th with Sw. coupled.*, *Sw.*, *Gt.*, *add Mixtures.*, and *reduce to 15th.*



# WE MARCH, WE MARCH TO VICTORY.

come in the might of the Lord of Light, In surplined train to meet Him ; And we

*Sw.*

This system contains the first two staves of music. The vocal staves (treble and bass clef) feature a melody with eighth and sixteenth notes. The piano accompaniment (grand staff) consists of chords and moving lines in both hands. The tempo marking 'Sw.' (Sostenuto) is placed at the end of the system.

put to flight the armies of night, That the sons of the day may

*f*

*Gt.*

This system contains the next two staves of music. The vocal staves continue the melody. The piano accompaniment features a more active bass line. A dynamic marking of 'f' (forte) is present. The tempo marking 'Gt.' (Grave) is placed at the end of the system.

greet Him, the sons of the day may greet Him. We march, we march to

*mf*

*mf*

*Sw.*

This system contains the final two staves of music on the page. The vocal staves conclude the phrase. The piano accompaniment provides harmonic support. Dynamic markings of 'mf' (mezzo-forte) are used. The tempo marking 'Sw.' (Sostenuto) is placed at the end of the system.

WE MARCH, WE MARCH TO VICTORY.

mf

vic - to - ry! With the Cross of the Lord be - fore us, With His

mf

ff

lov - ing Eye look - ing down from the sky, And His Ho - ly Arm spread

ff

Gt.

His Ho - ly Arm

All verses except last.

Last verse only.

2nd verse.

o'er us, His Ho - ly Arm spread o'er us. The o'er . . . us.

His Arm

All verses except last.

Last verse only.







140  
nes



**287** *1st Tune.*



